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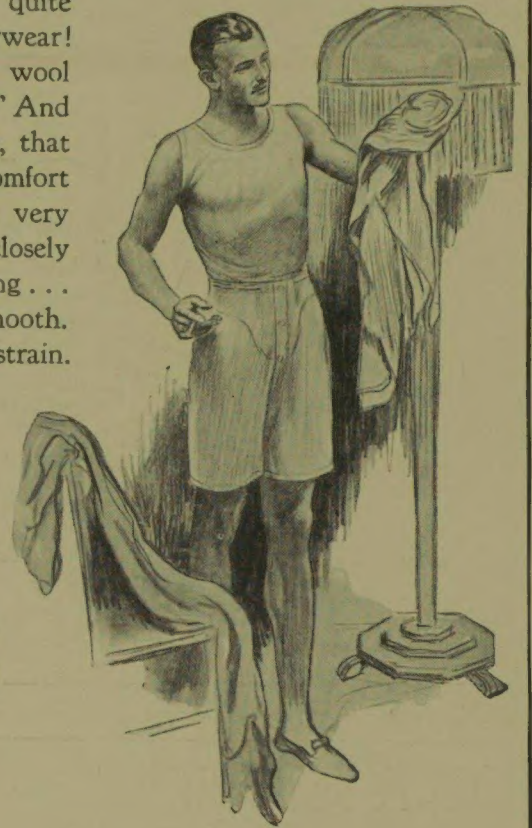
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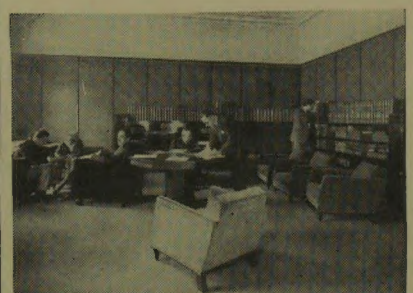
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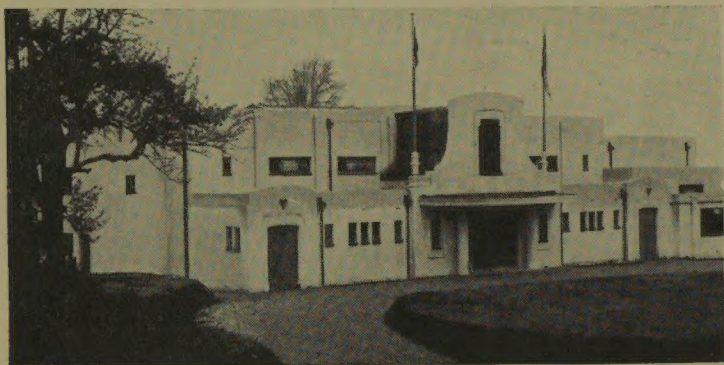
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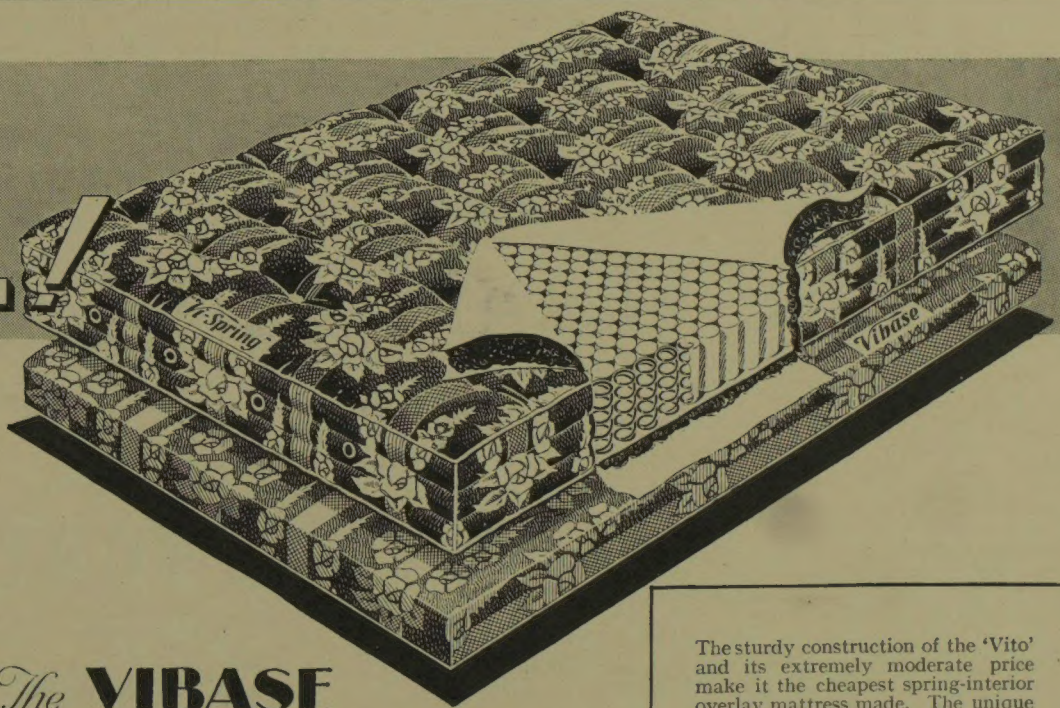
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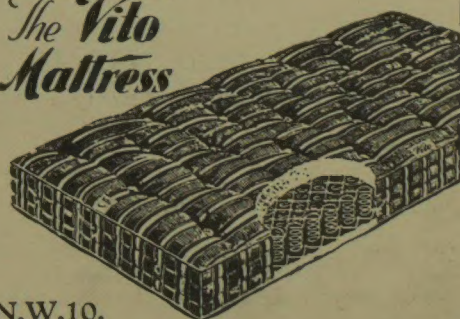


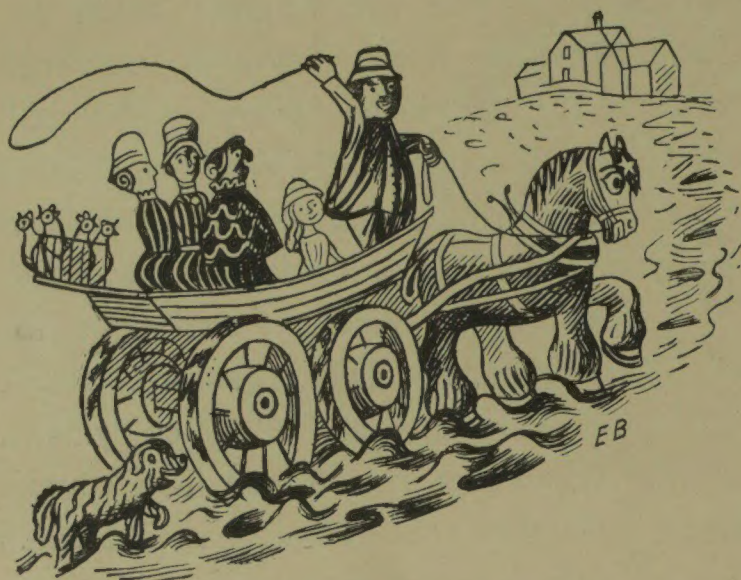
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SATURDAY, OCTOBER 20, 1934.



THE YOUNG KING.

King Peter II. of Yugoslavia, who has succeeded at the age of eleven in such tragic circumstances, arrived in his capital, Belgrade, on October 13, with his widowed mother, Queen Marie, and her mother, Queen Marie of Rumania. On alighting from the train, the young King was greeted by Prince Paul of Yugoslavia, the chief Regent (seen beside him to the right), and Princess Paul, sister of Princess Marina. After inspecting the Guard of Honour, King Peter was welcomed by the Mayor of Belgrade, who made the traditional offering of bread and salt, of which the King partook. Next he received the blessing of the Patriarch, and

shook hands with the Prime Minister and other dignitaries. The royal party then motored to the palace at Dedinye. The new King is the eldest of the late King Alexander's three sons, and was born on September 6, 1923. The Duke of York is his godfather. His brothers are Prince Tomislav and Prince Andrew, born in 1928 and 1929 respectively. At the time of his father's assassination he was at Sandroyd School, near Cobham, Surrey, where he had lately entered as a pupil. Next day he came to London, and thence travelled to Belgrade, with his grandmother, Queen Marie of Rumania, by way of Paris.



By G. K. CHESTERTON.

MOST of us have realised by this time that what we call Simplicity is itself a complexity, and even a contradiction. I mean that the same word is used for two different ideas which are sometimes two opposite ideas. Simplicity is connected with the idea of a preference for simple things; it is also connected with the idea of a simple person, who (generally speaking) does not have a preference for simple things. There is a kind of man who will insist on partaking only of dry toast and tepid water; but he may be very particular about the exact shade of brown to which the toast is reduced, or the exact temperature at which the tepid water is served to him. Compared to him, the schoolboy who lays a foundation of cobnuts, followed by green apples and heavy pastry, winding up with pork sausages, tinned salmon, and toffee in large quantities, may perhaps be described as living dangerously.

But it would be an exaggeration to say that he is living simply. Yet the chances are, as compared with the dietetic specialist, that he is a much more simple person. The specialist might describe him as a simpleton. We all know that Simple Simon met a pieman, and instantly developed an indiscriminate appetite for pies, not only without providing himself with any hygienic information about the proteids and vitamins involved, but even without providing himself with the economic resources necessary for the transaction. Yet his simplicity probably went with a considerable taste for variety, and even, in a sense, for luxury. The pieman, who seems to have been the pure Economic Man, wanted, as the phrase goes, to see the colour of his money. But the money required was apparently a penny, and most pennies are of the same colour and shape; whereas we may well believe that the pies shone with all the gayest colours of a pastry-cook's shop, and were filled with preserves or sweetmeats tinted like all the sunsets of the world. The pieman's request for a penny was, in one sense, a simple request; but it was not a conclusive proof of a simple character. That would really belong rather to the unworldly poet, who was thinking more of pies than of pennies.

But there is a contrast even between the more philosophical types of simplicity. We might even say that there are two Simple Simons, respectively represented in history by Simon Magus and Simon Peter. For Simon Magus was an Oriental mage, or mystic, and probably lived on herbs and Higher Thought; discussing Reincarnation over a vegetarian lunch. Whereas Simon Peter was a fisherman, commonly content, no doubt, with rough sort of fish, but well aware that there are a great many varied and vivid shapes of fishes; so that everything was fish that came to his net. Curiously enough, the other Simon of the nursery rhyme was also a fisherman, though, in this matter also, somewhat lacking in technical grip and scientific information, as we are told that he fished in a pail of water with the expectation of catching a whale. But here, again, we have

the unmistakable note of the simplicity of the poet; it cannot be said that his imagination was in any sense narrowed or constricted; it was filled with imagery of a gigantesque and even improbable character, and a certain expansiveness of mind is indicated in his looking to his mother's pail with the hope of drawing out Leviathan with a hook. Perhaps his innocent foreshadowing may be classed as the first Fish Story.

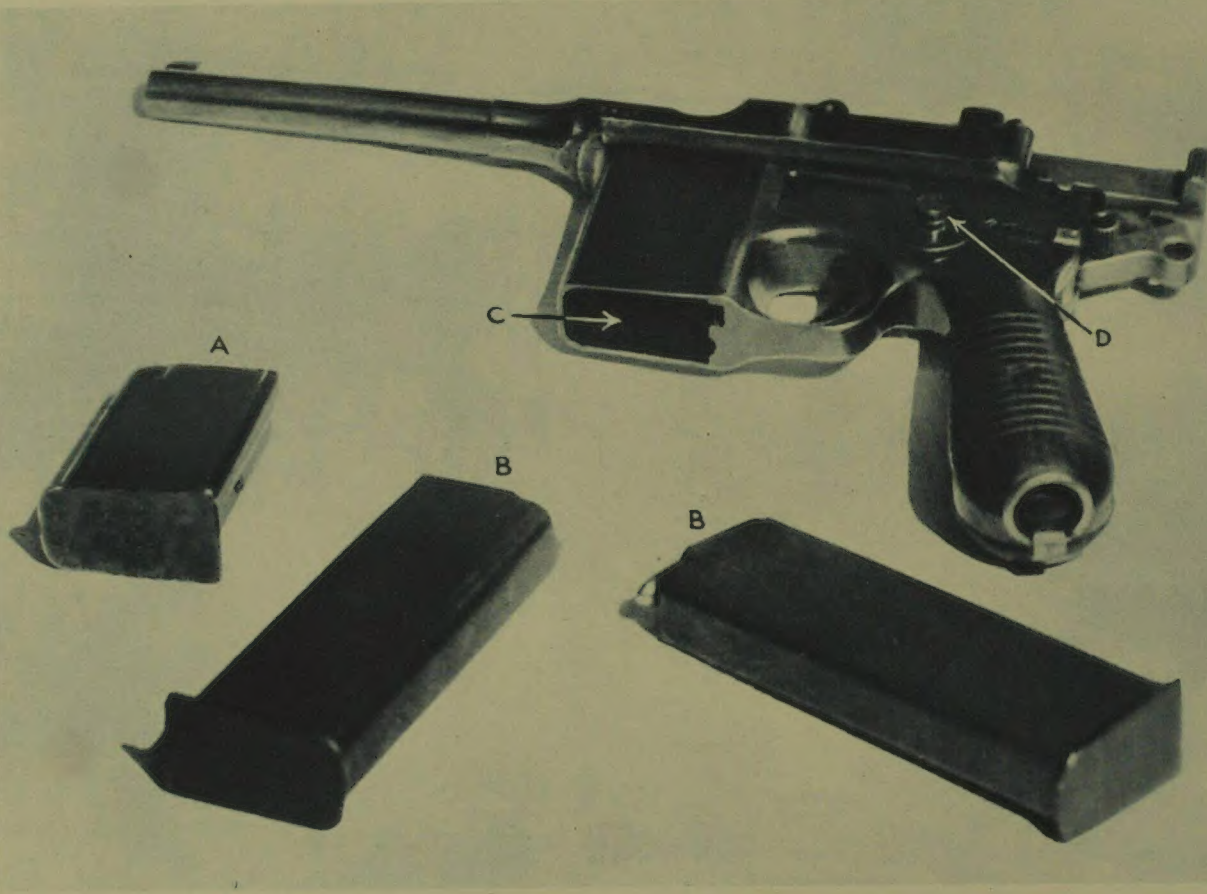
The other admirer of simplicity, or more strictly, perhaps, of severity, has also, of course, his higher and lower aspect. He may sometimes be above the normal like a saint, as well as below the normal like a faddist. But even where there is no question of sanctity, which does generally involve some real simplicity, there may be more dignified and intellectual forms of severity. It is found at its finest,

On the whole, however, the visits of this very finest type of classical restraint are few and far between. It is much more commonly true that culture has to defend its own complexity against a false simplicity. This is what many people misunderstand, about the phrase we have so often to use; the defence of civilisation against barbarism. It does not always mean that the enemies of civilisation are simple in the sense of being savage. It sometimes means that they are so complex, or so crooked, that they have fallen back on simplification. It sounds rather unfair to say that the First Crusade was fighting the barbarians that besieged Christendom; seeing that, at that particular moment, the Saracenic civilisation was in many ways more civilised than ours. Similarly, it may well sound unfair to some to say that our Western civilisation must resist the barbarism that is called

Bolshevism. For the Bolshevik is very often a bookish sort of person, who believes himself to be highly scientific and advanced. One of the queerest qualities, in that horny-handed proletarian, is that he always uses the very longest words he possibly can. That is why he always says he is a proletarian, where his grandfather would have remained under the impression that he was a workman. But his grandfather was very often a much more individual sort of workman; and there still clung to him some dim tradition of the craftsman. All that has been flattened out by the huge inhuman simplification of the Soviet system; something with a better right to be called, in the unfortunate phrase of the Jingo journalist, "the Russian steam-roller."

In other words, even when this phrase about barbarism sounds unfair, as applied to something that is cunning or complex, the phrase is nevertheless just.

The Moslem civilisation was a great civilisation, but it was a civilisation of one idea. The Bolshevik intellectual is a bookish sort of man, but he is a man of one book. A richer and more varied culture, whatever its own vices and vulgarities, is justified in defending its variety; for it is really, in the old romantic phrase, defending its liberty. Byzantium was more inconsistent than Islam, for Byzantium did and undid things at the same time. It perfected icons and destroyed images; it produced a superb art and also an insane Iconoclasm. But Byzantium of the double mind was better than Islam of the single mind. For it possessed that double action, like that of sex, which is the guarantee against sterility. In the same way, Capitalism is more chaotic than Communism; but even Capitalism has not quite lost some vague tradition of freedom and adventure, whereas Communism does not so much lose it as destroy it. And, when all is said, the real reason that justifies culture in defending its own complexity is that simple fact that the complexity is pleasing to people of real simplicity; that poets and children like the colour and variety of the world.



THE "MACHINE-GUN" PISTOL USED BY THE ASSASSIN OF KING ALEXANDER OF YUGOSLAVIA AND M. BARTHOLOMEW: A WEAPON OF GREAT SIZE AND DEADLY RAPIDITY OF FIRE.

The large and deadly weapon used by the assassin of King Alexander was of the Mauser-Astra type. It is over a foot long and weighs just over 3 lb. The magazine marked A holds 10 cartridges and those marked B B 20 each. To load the pistol, any one of these magazines is inserted at the opening marked C. The pistol can be fired by pulling the trigger and firing shot by shot; but by moving the lever D it is at once converted into a miniature machine-gun, whereupon, by keeping the trigger pulled, it fires automatically all the shots in its magazine, at the rate of 4 per second. The calibre is 7.63 mm., or .30 inches, and at 200 yards range the bullet will penetrate a piece of deal to a depth of 5 inches. In our photograph the open breech-block (with the hammer below it) may be seen projecting from the back of the pistol. In the assassin's pocket was also found a hand-grenade.

perhaps, in a certain Stoic sense of style, in some of the great classical authors, or even classical critics. It is a spirit which can be keenly felt through what was called the Great Century of French culture, stretching, indeed, from the seventeenth century into the eighteenth. More romantic or emotional taste has even found something superficially monotonous about the roll of its resounding Alexandrines, the blank spaces of its pillared temples, the ordered calm of its landscape-gardening, or the rounded grandeur of its oratory. But, whatever our personal tastes, we should be very badly lacking in historical imagination if we were not conscious of the greatness of that majestic world of marble; or if we classed Bossuet and Racine with the mere cold-blooded crank with the toast and the tepid water. But even when we reach the highest moods of this simplification, they are not exactly what we mean by moods of simplicity. A scholar with a fine taste may really and rightly, from his special standpoint, prefer the sober tints and the subdued etiquette, the white marble and the well-ordered grove. But a child, with a really simple taste, would probably prefer a more gorgeous ritual, full of crimson and gold.

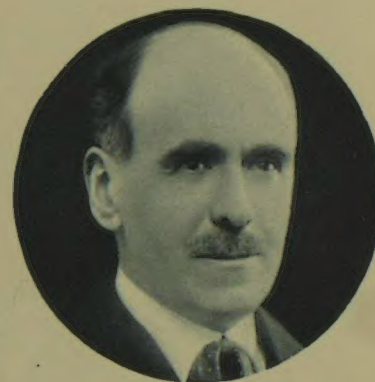
THE MARSEILLES CRIME: THE ASSASSIN; THE CROWD; OFFICIALS DISMISSED.



THE ASSASSIN OF KING ALEXANDER OF YUGOSLAVIA AND M. BARTHOUS; THE MAN REPORTED TO BE PETER KELEMEN, WHO WAS HIMSELF KILLED.



THE DIRECTOR OF THE SURETÉ, WHO WAS DISMISSED AFTER THE ASSASSINATION: M. BERTHOIN.



THE PREFECT OF THE BOUCHES-DU-RHÔNE DÉPARTEMENT DISMISSED: M. JOUHANNAUD.



CHAOS AND FRENZY IN THE CROWD IMMEDIATELY AFTER THE MURDER OF KING ALEXANDER OF YUGOSLAVIA AND M. BARTHOUS, WHEN THE ASSASSIN WAS NEARLY LYNCHED: PHOTOGRAPHS EXTRACTED FROM THE GAUMONT-BRITISH NEWS KINÉ FILM.

The assassin who killed King Alexander of Yugoslavia and M. Barthou at Marseilles, on October 9, was stated to be Peter Kelemen, a Croat born at Zagreb in 1899, but it was reported later that the Yugoslav police were still uncertain of his identity. At Zurich, it was stated, he had used the name of Suck. Just after his crime his skull was cleft by a deep sabre cut, he received a police revolver bullet in the face, and the crowd tried to lynch him. Most of his clothes were torn off and his face was battered before the police dragged him into a telephone kiosk (seen in some of the above photographs) a few yards away. He died almost at once without speaking. His pistol is illustrated on another page. It would fire as long as his

finger pressed the trigger. This probably explained how General Georges and persons in the crowd were hit. The tragedy aroused great public indignation in France at the alleged inadequacy of the arrangements made to protect King Alexander. The policing of the streets was denounced by many as insufficient, and it was asked why troops had not lined the route. Owing to this criticism the Minister of the Interior, M. Sarraut, resigned, and before doing so dismissed from their posts M. Berthoin, Director of the Sûreté Nationale, M. Jouhannaud, Prefect of the Department of Bouches-du-Rhône, and M. Sisteron, Controller-General at the headquarters of the Sûreté, the officer responsible for official visits.

ROYAL AND OTHER OCCASIONS OF THE HOUR: INSTITUTIONS, EXHIBITIONS, AND BUILDINGS OFFICIALLY INAUGURATED.



THE DUKE OF KENT (BEFORE THE MICROPHONE, LEFT) OPENING THE MOTOR SHOW AT OLYMPIA: A GENERAL VIEW OF THE EXHIBITION, AT WHICH MORE THAN TWO THOUSAND FIRMS CONTRIBUTED TO "THE FINEST DISPLAY OF MOTOR ROAD VEHICLES EVER GATHERED TOGETHER IN ONE BUILDING."

The Duke of Kent opened the twenty-eighth International Motor Exhibition at Olympia on October 11. Having thanked Sir Herbert Austin and members of the committee for their congratulations on his approaching marriage, he said that, as a motorist himself, he appreciated that the quality of the products had been even further improved during the last year. He was glad to see that safety on the roads

was the keynote of design. The motor industry had expanded its trade, so that it had been possible to replace some 100,000 men on the pay-roll. Sir Herbert Austin, in reply, emphasised the flourishing state of the industry, and said he believed that the Show was the finest display of motor road vehicles ever gathered together in one building. The attendance on the opening day was 8391.



THE NEW ROYAL AIR FORCE CADET COLLEGE AT CRANWELL, LINCOLNSHIRE, OPENED BY THE PRINCE OF WALES ON OCTOBER 11: A RED LETTER DAY IN THE HISTORY OF THE SERVICE, WHICH NOW HAS BUILDINGS CORRESPONDING WITH THOSE OF DARTMOUTH AND SANDHURST.

The Prince of Wales went by air to Cranwell, Lincolnshire, on October 11, and formally opened the new buildings of the Royal Air Force Cadet College. His Royal Highness marked the occasion by appearing for the first time at any public ceremony in the uniform of an Air Marshal of the R.A.F. Opposite we give photographs of the ceremony. In that on the right there appear, on the Prince's

left, the Secretary of State for Air (Lord Londonderry), the Lord Lieutenant of Lincolnshire (Lord Yarborough), and Marshal of the R.A.F. Lord Trenchard, who founded the College in 1920; and, on the Prince's right, the Chief of the Air Staff (Air Chief Marshal Sir Edward Ellington). In his speech the Prince described the inauguration as a red letter day in the short history of a great Service.



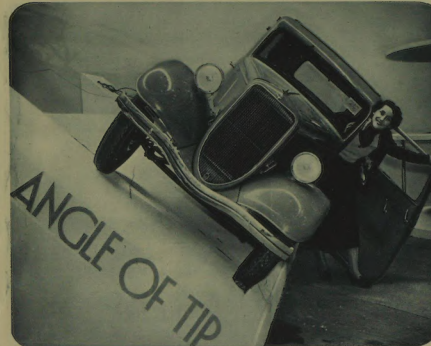
THE NEW CIVIC CENTRE AT SWANSEA: MUNICIPAL BUILDINGS WHICH THE DUKE OF KENT HAS ARRANGED TO OPEN ON OCTOBER 23.

The visit of the Duke of Kent to Swansea, Glamorganshire, to open the new municipal buildings, was postponed until October 23, as his Royal Highness was representing the King at the funeral of the King of Yugoslavia at Belgrade. It was arranged that, on his visit to Swansea, the Duke should be given a wedding present from the town. Our photograph shows the new Swansea buildings, built in an architectural style which has been developed on the Continent in recent years.



THE NEW CAMBRIDGE UNIVERSITY LIBRARY, WHICH THE KING AND QUEEN HAVE ARRANGED TO OPEN ON OCTOBER 22: THE THIRD LARGEST LIBRARY IN THE WORLD.

The King and Queen have arranged to visit Cambridge next Monday, October 22, to open officially the new University Library (an air view of which we published in our issue of September 29). It is the third largest library in the world. It contains over one and a half million volumes, countless periodicals and magazines, and many hundreds of thousands of maps and manuscripts. The library is already in use, only the reading-room remaining closed.



THE FORD MOTOR SHOW AT THE ALBERT HALL: AN EXHIBIT SHOWING THE WONDERFUL STABILITY OF THE FORD CAR—THE ANGLE AT WHICH IT MAY SAFELY TILT.

For the fourth year the Ford Motor Company held their Exhibition simultaneously with the Olympia Motor Show. It opened at the Royal Albert Hall on Oct. 11 and continues until to-day Oct. 20. More space than ever was required. Great interest was shown in the many private and commercial models on display—especially in the new streamlined Ford shown for the first time in public, priced at £135 for the "single entrance" type and £145 for the "double entrance" type. This car is in the £10 tax class—which means £7 10s. from Jan. 1 next. Another interesting exhibit, which even dealers had not seen before, was the Ford two-ton forward control commercial vehicle.



THE FORD SHOW: A GENERAL VIEW OF THE EXHIBITION; WITH A DECORATED SCREEN BACKGROUND SHOWING AN IMAGINARY CITY OF THE FUTURE.



THE PRINCE OF WALES OPENS THE R.A.F. CADET COLLEGE: H.R.H. GREETED BY LORD LONDONDERRY ON HIS ARRIVAL.



THE PRINCE OF WALES OPENING THE NEW CADET COLLEGE AT CRANWELL (ILLUSTRATED ON THE OPPOSITE PAGE): H.R.M. SPEAKING; WITH LORD LONDONDERRY, LORD YARBOROUGH, AND LORD TRENCHARD ON HIS LEFT.



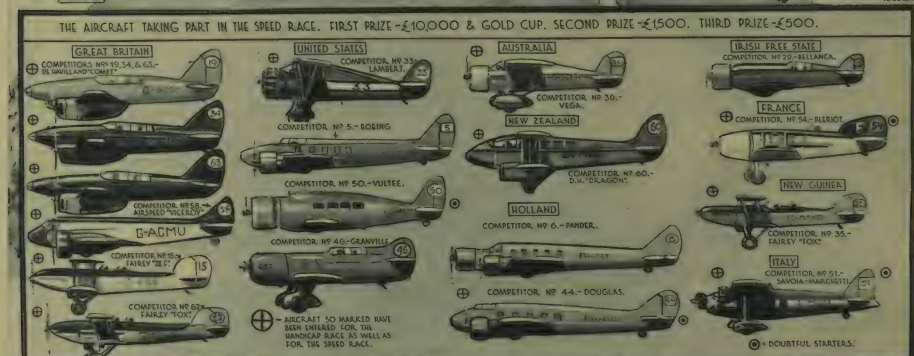
THE DUKE OF KENT OPENS THE NEW LONDON CHAMBER OF COMMERCE BUILDING: H.R.M. SPEAKING; WITH SIR STEPHEN DEMETRIADI, THE PRESIDENT, AND LORD WAKEFIELD, ACTING LORD MAYOR, SEATED AT THE TABLE. The Duke of Kent fulfilled his first public engagement since his elevation to a dukedom when, on October 10, he visited the City of London to open the new building of the London Chamber of Commerce in Cannon Street. The structure is one of eight floors and accommodates a staff of 100. It is all-English, in the sense that the whole of the material is of British or Empire origin. Portland stone, Cornish granite, and Australian and African timber being mostly used. The cost was about £60,000. The Duke of Kent received the congratulations of the citizens through Lord Wakefield, the Acting Lord Mayor, who attended in state.



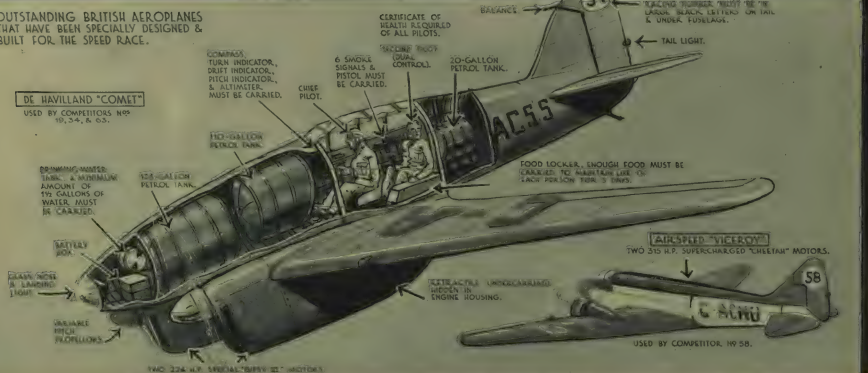
THE NEW BUILDING OF THE LONDON CHAMBER OF COMMERCE IN CANNON STREET—OPENED BY THE DUKE OF KENT.

THE ENGLAND-AUSTRALIA AIR RACE: A CONSPECTUS OF THE

DRAWN BY OUR SPECIAL ARTIST, G. H. DAVIS, FROM



OUTSTANDING BRITISH ACROPLANES THAT HAVE BEEN SPECIALLY DESIGNED & BUILT FOR THE SPEED RACE.



THE INTERNATIONAL AIR RACE FROM ENGLAND TO AUSTRALIA IN CONNECTION WITH STARTING AND FINISHING POINTS; RACING 'PLANES FOR THE SPEED CONTEST; TYPES

Soon after dawn to-day (Saturday, October 20) will begin the greatest international air race ever organized. The contest is for large money prizes and a gold cup given by Sir McPherson Robertson, a leading citizen of Melbourne, to encourage aviation and mark the centenary of the State of Victoria and of Melbourne, its capital city. Two races are to take place, one a Speed Contest and the other a Handicap, and these will be flown concurrently, starting from the new R.A.F. air station near Mildenhall, in Suffolk. For the two contests there were originally 64 entrants, but for various reasons many have dropped out, leaving less than two dozen. Naturally the Speed

Race, with its first prize of £10,000 and a Gold Cup valued at £500, is the chief event, and for this contest some new and wonderful aircraft have been specially designed and built. The Royal Aero Club, who are responsible for the organization on this side, have to see that before the start all contestants have strictly observed the regulations. All pilots and crews must show a clean bill of health. All aircraft must conform to their own certificates of airworthiness, be weighed fully loaded, and rigidly examined, motors and frames being stamped and sealed officially so that nothing can be changed or replaced en route. Naturally all cannot start together from Mildenhall.

GREATEST CONTEST IN THE HISTORY OF AVIATION.

INFORMATION SUPPLIED BY THE ROYAL AERO CLUB.



THE MELBOURNE CENTENARY, WITH A FIRST PRIZE OF £10,000; THE ROUTE AND STAGES; OF MACHINES FOR THE HANDICAP; CONTROL WORK AND ACTIVITIES DURING HALTS.

but will be sent away at brief intervals. On arrival at Singapore, however, the times will be adjusted. For example, supposing the last machine is despatched from Mildenhall 24 minutes after No. 1, then the last machine will not be delayed at all at Singapore, but No. 1 will be held up for 24 minutes. Given favourable weather conditions, good luck, and freedom from mechanical trouble, it is quite possible for the winning machine to cross the finishing line on the Flemington Race Course before midnight on October 23, thus bridging the great gap between Mildenhall and Melbourne in four days. This great speed contest will be a race against time both in the air and at the

compulsory stopping places. The time taken on the journey from start to finish is all that matters, as, excepting any time-adjusting halt at Singapore, any other time spent on the ground will be counted. The handicap, however, is differently arranged, for, besides giving slower machines a start, the halts at official checking or control points will be deducted and the contest decided on the fastest "handicap time" which means flying time less handicap allowance. Our illustrations show approximate numbers and designs of aircraft likely to compete at the time of our going to press; but, as we publish a day or two before the event, possibly some of these entries may be withdrawn.

THE WORLD OF SCIENCE.

CATS' CLAWS, AND THEIR AFFINITIES.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

A DISCUSSION recently started in my newspaper on the objectionable habit which cats have of "sharpening their claws" on the drawing-room furniture! These creatures, to my thinking, have many "objectionable" habits, but certainly this one constitutes a real grievance. As everybody knows, cats have a habit of rearing up, periodically, and dragging the claws of the fore-feet downwards into textiles of some sort when indoors, and the bark of trees when in the garden, after the manner of their larger cousins, the lion and tiger and leopard. Now, this is not so much to "sharpen" them, as was suggested in one of the letters referred to, as to clean the tips of the claws, which, in course of time, tend to break up at their points. To the cat this can be a matter of great importance. It is solemnly done as a matter of inherited habit—they are following the custom of the tribe. But with wild-cats, large and small, this "cleaning of the claws" is a matter of vital importance. One writer in this series of letters suggested that this "claw-sharpening" was for the purpose of drawing the claws out of their sheaths. Now this, as I hope to show, is a quite erroneous notion, due to a lack of knowledge of the nature of these claws and their "setting."

case of the big carnivores, when engaged in pulling down some large victim, must be great.

In the dog, as the adjoining photograph shows, there is no "hood" of this kind, but here also there is provision for the anchorage of the claw, seen in the raised and serrated edge encircling the base of the claw-bone, the claw fitting over this as a thimble fits over the finger. Build up, in imagination, on this serrated edge, and the "coal-scuttle" hood of the lion's claw results. There is, however, one noteworthy point of difference between the foot of the lion and that of the dog. For in the former, the last joint, bearing the claw, is pulled upwards and backwards when not in use, so that the tips of the claws do not touch the ground. In the dog the retraction of this last joint of the toe is much less marked,

but it is indicated in the outer toe. In examining the photograph of this foot, note the position of the innermost toe, answering to our thumb. This bears the

"dew-claw." The shortness of this toe, less than half the length of the second toe, shows that it is degenerating, so that, a few thousands of years hence, it will have vanished altogether. Nature is always very slow in bringing about the ultimate extinction of useless parts. In the lion, it will be noticed, this process has gone slightly further.

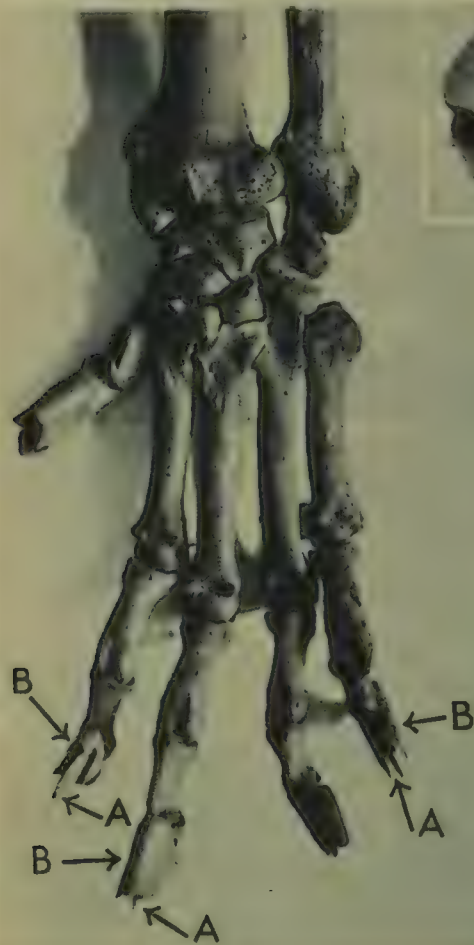
There is yet another point worthy of note in this foot of the lion—and in all that concerns the foot, the lion and the cat are precisely similar—as compared with that of the dog. And this is the relative shortness of the metacarpal bones, answering to the "palm-bones" of our hand, as compared with those of the dog. These "palm-bones" in the dog are long and straight, and closely pressed together. In the lion and cat they are, it will be noted, rather widely separated, thus aiding in the spread of the toes and claws.

It is well worth while to compare these two feet with the bones of the human hand (Fig. 3). Note how very differently the wrist-bones are shaped and packed; each after its own fashion, and adjusted to the peculiar stresses and strains they are called on to meet. And note, again, the relative sizes and shapes of the first, or uppermost, row of long bones, which in the human hand are embedded in the palm. The fingers or toes, in the case of the cat and dog, are in all three made up of three bones only. The last of these bears the claws, and in the cat and dog tribe they ensheath the whole bone, but in the human hand the "claw" takes the form of a broad "nail," embedded in flesh and festing on this terminal bone, leaving no witness of its existence in the skeleton. Only in the human hand is the first digit, or thumb, widely separated from the rest of the digits, and is capable of being freely moved. How wide is the range of this "opposable thumb" can be seen in a moment by experimenting with one's own thumb. This is the most perfect type of all "grasping" hands.

To get a real grip of the "adjustments to use," to which I have just referred in speaking of the foot of the dog and cat tribe, and of the human hand, comparisons should be made between very different kinds of hands and feet. The hand of the chimpanzee and the gorilla bears a close likeness to the human hand, but that of the orang-utan differs conspicuously from all three, in its enormous length and the considerable curvature of the finger-bones. For this animal is almost exclusively arboreal, and uses its hand mainly for grasping boughs, and not for walking. But in all the great apes the hind-foot

is singularly like the hand, and has an opposable hind-toe, differing thus in no uncertain manner from the human foot, wherein the great toe is inseparable from the other toes. The explanation is simple; for in these apes the foot is more often used in climbing and grasping boughs than in walking. "Adjustments" to walking only, have deprived man of the power of turning his great toe outwards, away from the rest.

The feet of the horse and the pig have evolved a type of their own. In the horse, only one metacarpal, answering to the third of the "palm-bones" of the human hand or foot, remains. But vestiges of the second and fourth, in the shape of long, pointed daggers, remain, incomplete below. These are the "splint-bones" of the farriers, and subject, as all vestigial remains are, to disease. This type of foot has been evolved from an early five-toed foot, seen in the fossilised remains of the small ancestral horses. The impact of the foot, in the course of the ages, falling mainly on the third digit, caused this to increase in size beyond its fellows; it developed at their expense. The last joint of this foot is embedded in the horny case we know as the "hoof." In the pig and oxen, there are two metacarpals; the second and fifth are beginning to pass into the stage of "splint-bones," though they still each bear a hoof, which, however, no longer touches the ground, and so, relieved of its functions, must inevitably go on denegerating until mere "splints," as in the case of the horse, remain. These comparisons are by no means superfluous, for only by such means can we rightly interpret what we see in each of these very distinct types.



1. THE SKELETON OF A LION'S FOOT, WITH THE TRUE CLAWS REMOVED—SIMILAR, APART FROM SIZE, TO THAT OF A CAT: THE BONY CORES ON WHICH THE TRUE CLAWS ARE MOUNTED (A, A) SEEN PROTRUDING FROM THEIR BONY HOODS (B, B); AND INSET, THE BONY CORE PROTRUDING FROM ITS HOOD, SEEN FROM THE SIDE.

In the specimen seen here the actual claws, great hook-like talons of horn, have been removed. But the bony claw, which is ensheathed by the true claw, can be seen protruding from a great bony hood like an inverted coal-scuttle. When cats scratch on furniture, or on trees (the usual scratching place of lions and tigers), they do so to break off frayed points of the claws, and also to exercise the hinge by which the claw is attached to the joint above it.

The accompanying photograph shows the skeleton of a lion's foot, wherein the horny hooks we call the claws have been removed, so that only the bony core, to which the actual claw is attached, remains. This core, however, is almost entirely concealed by a great bony hood, looking like an overturned coal-scuttle. It is formed by an outgrowth of bony tissue from the upper surface and sides of the last joint of the toe. Some idea of the form of this may be gleaned from Fig. 1. This hood serves to afford attachments for a network of strong, elastic fibres from the bone to the claw, and so ensure the claw against the danger of being pulled out by the roots, for the strain on these great grappling-irons in the



2. THE SKELETON OF A BLOODHOUND'S FOOT, FOR COMPARISON WITH THAT OF THE LION: AN EXAMPLE IN WHICH THE SUPPORTS FOR THE BONY CLAWS ARE PLAINLY SEEN (A, A); HAVING AT THEIR BASE A RAISED SERRATED OUTSTANDING CIRCLET OF BONE (B, B), BY ENLARGEMENT OF WHICH THE "HOOD" COVERING THE CLAW OF THE LION HAS BEEN FORMED.



3. THE SKELETON OF THE HUMAN HAND: A CASE IN WHICH THE NAILS WHICH ANSWER TO THE CLAWS IN THE CAT AND DOG TRIBE ARE EMBEDDED IN THE FLESH OF THE FINGERS ABOVE THE LAST JOINT, AND THUS ARE NOT INDICATED BY ANYTHING IN THE SKELETON.

FATEFUL FASHODA NOW PROSPEROUS KODOK : THE MEETING-PLACE OF MARCHAND AND KITCHENER, WHICH HAS BECOME AN IMPORTANT COTTON TOWN.



(LEFT) ONE OF THE FEW INDICATIONS TO BE FOUND AT KODOK, IN THE SUDAN, OF THE PART THAT TOWN PLAYED IN HISTORY: A GOVERNMENT BUILDING WHICH BEARS A TABLET, INSCRIBED "MARCHAND 1898," AT WHAT WAS FORMERLY KNOWN AS FASHODA. [Reproduced by Courtesy of "L'Illustration."]



KODOK-FASHODA; NOW THE CENTRE OF A HUMANE AND CIVILISING ADMINISTRATION: A GROUP OF NATIVES IN PRISON—CHEERFUL GAOL-BIRDS IN A WIRE "CAGE."



KODOK-FASHODA; THE COTTON CAPITAL OF THE BAHR-EL-GHAZAL: LORRIES AND WAREHOUSES, METALS AND SLEEPERS, AND YOUNG TREES, AT A SPOT WHERE KITCHENER AND MARCHAND, TWO GREAT EMPIRE-BUILDERS, MET—AND KEPT THEIR HEADS.—[Reproduced by Courtesy of "L'Illustration."]



IN REMOTE SUDAN: A GROUP OF DINKAS—"DRINKERS OF BLOOD"—EACH PLASTERED WITH ASH TO KEEP INSECTS AT BAY (LEFT); AND (RIGHT) FORT DESAIX (NOW WAU), A POST ESTABLISHED BY MARCHAND IN THE BAHR-EL-GHAZAL, ON HIS MARCH TO FASHODA.



General Marchand, whose death, it will be recalled, took place early this year, set out in 1896, as a French "emissary of civilisation," to cross Africa from West to East. Great Britain being virtually in possession of the mouth and of the Egyptian banks of the Nile, it was the idea of the French Government that Marchand should plant the French flag on the upper reaches of the river. Two days after he had defeated the Mahdi at Omdurman, Kitchener received news that white men had been seen at Fashoda. The Sirdar proceeded upstream with a small but adequate force, and insisted on hoisting the Egyptian flag at a spot 500 yards from the French. The situation was

tense; but after six weeks Lord Salisbury's firmness prevailed, and French statesmen were forced to recognise that they could not afford to antagonise Great Britain, while their attitude to Germany remained unaltered. Marchand was ordered to withdraw to Djibouti. Kodok is now an important cotton-growing centre, and little is left there to recall its brief appearance on the stage of world politics. There are still, to be seen, however, the ruins of the old Egyptian post at Fashoda; and a simple plaque has been set up on one of the Government buildings with the inscription: "Marchand, 1898." Mme. Bonneuil, the well-known African traveller, who is English by birth, took the photographs reproduced here; and she writes that she was shown the tree under which Marchand received Kitchener.

FRENCH SEA POWER.

BEING AN APPRECIATION OF

"HISTOIRE DE LA MARINE FRANÇAISE": By CH. DE LA RONCIÈRE AND G. CLERC-RAMPAL.*

(PUBLISHED BY LAROUSSE.)

THIS very substantial and elegant volume presents for the first time (so far as we are aware) a comprehensive, chronological account, abundantly illustrated, of French sea power. The principal author, M. Charles de la Roncière, has interested himself in French naval history for the past forty years, and is an acknowledged authority on the subject. His collaborator, M. Clerc-Rampal, is a distinguished naval antiquary, and is an official of the Académie de Marine. The records of that institution have been diligently explored for historical matter of which much has been hitherto unpublished. Inevitably, the book contains a good deal of general French history, but special attention has been paid to the more technical aspects of the subject, such as naval construction, strategy, ordnance, discipline, and uniforms. The celebrated house of Larousse has mobilised all its resources for the reproduction of the illustrations, many of which are finely executed in colour. Vice-Admiral Lacaze, in his preface, justly observes that "there was a time when a man-of-war was a work of art," and we have here innumerable examples of the beauty which this artistry achieved until the days when the picturesqueness of sail and timber had to give place to the power of steam and armour-plating.

The authors take as their starting-point the foundation of Marseilles, and pass rapidly from the classical period to the Middle Ages. It was after the exhausting struggle of the Hundred Years War that France made her first great effort at naval reorganisation, and Louis XI.'s great captain, William de Casenove (Coulon), established his reputation as *immensi tremor Oceani*. Throughout the fifteenth and sixteenth centuries France was constantly at war on the seas with Italy, Turkey, and England: by the year 1558 she had conquered Corsica and recaptured Calais. The same period saw the beginnings of her Colonial adventures, in Brazil, Canada, Florida, and even the Arctic and Antarctic. But it was the seventeenth century which saw the maximum of France's naval activity, for this was the period of Richelieu, of the wars of Louis XIV., and of the struggle for the mastery of the sea between England, France, and Holland; in addition, France, like most naval powers of Europe, took her share in the perpetual campaign against the Barbary corsairs. Richelieu, at the time of his death in 1642, had definitely dethroned Spain from her naval supremacy, besides robbing her of Portugal and of all her oldest colonies; and to him, more than to any other man, was due the great expansion of the French Colonial empire (much of it won only to be lost). At the same time, France produced a remarkable organising genius in Jean-Baptiste Colbert, who not only recreated the French navy and infused enormous vitality into it, but reformed the whole of nautical training and science.

Another reformer was needed a century later, when the Louis XIV. boom had been followed by the Louis XV. slump, and the right man came forward in the person of the Duc de Choiseul, who effected a much-needed renaissance of the navy at the end of the eighteenth century. Colbert and Choiseul may undoubtedly be regarded as the parents of the modern French navy. The reorganised fleet was only just in time to meet the strain of the Napoleonic wars, which found their climax at Trafalgar—a battle which is excellently described in these pages.

It is extremely interesting to accompany our authors in their account of the beginnings of steamships, and of the "mixed" fleets which formed the link between sail and steam. In naval history a place of special honour will always be occupied by the armour-plated frigate (of "mixed" type), *La Gloire*, of 5675 tons displacement, launched in 1859. She was the most effective ship then afloat, and was immediately recognised as marking a new era in naval construction. *Warrior*, of 9000 tons, was the British reply, and thenceforward the lines of evolution of modern battleships were settled. "Born in France, modern fleets now proceed to develop according to the general laws of naval construction, like their predecessors. They exhibit at first a multiplicity of types, the progressive elimination of secondary types, the pursuit of increase of power by increase of tonnage, and the allocation of

Great War, and, amid much other information, it contains an excellent account of the Battle of Jutland and of the Dardanelles bombardment.

In the course of their researches, the authors have discovered some curious antiquities of the sea. In the fourteenth century, it appears that there was an accepted "Decalogue of Naval Tactics," which remained current for some hundreds of years. Its "commandments" were as follows: "1. Overwhelm the enemy with pitch, sulphur, resin and oil, all mashed together and contained in brittle jars; 2. Seize the moment, reported by your look-out men, when you can take the enemy unawares; 3. Drive him a-lee and keep your sea-room; 4. Discharge at him, from the mast, a beam with two iron-shod ends, which is worked like a battering-ram; 5. Riddle his sails with broad-headed arrows; 6. Cut his rigging with scythes; 7. If he is the weaker ship, engage with your grappling-irons; 8. Blind him by bursting jars of quicklime at his feet; 9. Or make him lose his footing by means of soft soap; 10. Send your divers overboard, with augers, to breach the sides of his ship." There is something to be said for modern warfare, after all; high explosive seems preferable to some of these instruments of war! M. de la Roncière and Clerc-Rampal have made the interesting discovery that the blockade was not, as has been commonly supposed, an invention of England during the Napoleonic Wars; it appears to have been put into operation as early as 1295 by Philippe le Bel. An ingenious collation of documents has disclosed the fact that Louis XI. was, or believed himself to be, affected by leprosy. At all events, a mysterious naval expedition was sent by Louis XI. in search of "*aucunes choses nécessaires à la santé du roi*"; and it is now shown that these "*choses*" were giant sea-turtles, the blood of which was believed to be a remedy for leprosy. There being nothing new under the sun, it was probable that we should find "tanks" among ancient instruments of war; and there they are, as large as life, at the end of the sixteenth century—the invention of Ramelli, engineer to Henry III. The motor force was hand power; the machines claimed to be amphibious, and to be able to traverse obstructions, like the modern tank; but what success they had, we are not told. In 1693, during the English campaign against the elusive corsairs of St. Malo, we hear of a remarkable new type of projectile. "Under cover of bombing galliots . . . a heavy, shapeless craft approached the ramparts, in tow of three long-boats. Suddenly, on the evening of November 29th, 1693, a terrifying explosion was heard. The infernal machine—for such it was—detonated, discharging grenades, bombs, carcasses, lengths of chain, and explosive charges wrapped in cases saturated with petroleum. The volcano exploded on a rock two cables' length from Fort-Royal. St. Malo sustained no damage beyond some broken windows. The stroke had failed." Even more interesting than these freaks of war is the full and careful account of the first experiments with



ENGLAND TRIES IN VAIN TO RAISE THE SIEGE OF LA ROCHELLE (1628): THE FLEET UNDER ROBERT BERTIE OF LINDSEY ATTACKING THE DEFENCE WORKS, COVERED BY THE FLEET OF ISAAC DE RAZILLY.—AN ENGRAVING BY JACQUES CALLOT.

This engraving shows vividly the defence of La Rochelle in 1628, and England's last vain effort to raise the siege. Lindsey's fleet, after some abortive and feeble attacks, was rendered valueless by the capitulation of the port, and Lindsey had to return home ingloriously. Further illustrations from "Histoire de la Marine Française" are given on the opposite page.

Reproduced by Courtesy of the Librairie Larousse, Publishers of "Histoire de la Marine Française."

each type of ship to a defined task. Like the fleets of the past, the modern fleet will see the disappearance of types which have outlived their maximum usefulness and it will display the influence of new armaments on the different types, just as the galley and the sailing-ship were influenced by the invention of the cannon. In all these changes . . . France will often play a leading part, and more than once will mark the road of progress." The authors follow in copious detail all these lines of development in modern ships—design, plating, armament and strategic uses, and it would be difficult for the general reader to find a better account of an evolutionary process, much of which is within living memory. The last section of the book is devoted to French naval activity in the

steam vessels, with torpedoes, and with submarines. France, always an inventive nation, led the way in submarine construction, as it had done in the development of armour-plated ships. The first successful automobile submarine was invented by a French naval engineer, Laubeuf, in 1896. Up to that time, though numerous experiments had been made, the electrically operated submarine had not been able to go far from its base, owing to the necessity of frequently recharging its accumulators. Laubeuf invented a type of submersible craft—it was called the *Naval*—which succeeded in replenishing its electric energy indefinitely by means of its own steam power. A new era opened in naval warfare, and one the full significance of which the Allies were to learn in 1917. Its next development is still obscure.

* "Histoire de la Marine Française." Par Ch. de la Roncière, Ancien Président de l'Académie de Marine, et G. Clerc-Rampal, de l'Académie de Marine. Préface du Vice-Amiral Lacaze, Secrétaire Perpétuel de l'Académie de Marine. 790 Gravures; 6 Hors-texte en Couleurs. (Librairie Larousse, Paris; Published at 125 and 170 francs, according to binding.)

THE WORK OF FRENCH MARINE ARTISTS: ENGLAND v. FRANCE AT SEA.

REPRODUCTIONS BY COURTESY OF THE LIBRAIRIE LAROUSSE, PUBLISHERS OF "HISTOIRE DE LA MARINE FRANÇAISE."



FITTING OUT FRENCH WARSHIPS IN THE LATTER HALF OF THE EIGHTEENTH CENTURY: A DRAWING INCLUDED IN THE ALBUM OF NICOLAS OZANNE, WHO INSTRUCTED LOUIS XVI. AS A BOY IN NAVAL MATTERS.



BATTERED SHIPS OF THE LINE BEING TOWED BY ROWERS INTO BREST HARBOUR AFTER AN ENGAGEMENT: A WATER-COLOUR BY VAN BLARENBERGHE, ABOUT 1783—THE YEAR OF THE TREATY OF VERSAILLES.



AN EPISODE OF THE PRIVATEER WAR UNDER THE FIRST REPUBLIC, IN WHICH SEVERE LOSSES WERE INFLICTED ON BRITISH SHIPPING. AN ENGLISH CRAFT TOWING THE PRIVATEER WHICH HAS TAKEN IT—A DRAWING BY OZANNE.



FRIGATES FIGHTING IN THE ANGLO-FRENCH WARS OF THE EARLY NINETEENTH CENTURY—A TIME WHEN BRITISH SUPERIORITY AT SEA WAS MARKED: A REPRODUCTION OF A PAINTING BY GUDIN.



THE GLORIOUS FIRST OF JUNE: THE FRENCH "VENGEUR-DU-PEUPLE," ATTACKED BY THREE ENGLISH VESSELS, SINKING AFTER HER HEROIC DEFENCE IN THE BATTLE OFF BREST IN 1794.—[FROM A LITHOGRAPH AFTER MAYER.]



THE DESTRUCTION OF THE FRENCH FLEET AT ABOUKIR, AUGUST 3, 1798: THE "TONNANT," UNDER CAPTAIN DUPETIT-THOUARS, MAINTAINING HER BRAVE BUT HOPELESS DEFENCE AGAINST THE ENGLISH FLEET.—[FROM A LITHOGRAPH BY DURAND-DRAGER.]

THESE illustrations are taken from the "Histoire de la Marine Française," by Ch. de la Roncière and G. Clerc-Rampal, a new work which is reviewed on the opposite page. Close on eight hundred illustrations, ranging from works of art of the ancient world to photographs of modern craft, lavishly adorn the book. It will be seen that those which we have chosen on this page all relate to the period between the accession of Louis XVI. in 1774 to the setting up of the French Empire thirty years later, and they are given to show the work of the French marine artists of the period. During much of that time England and France were at war. Most of their fighting was at sea, and the period saw the addition to the annals of history of some of the most famous sea-fights of all time. In the great majority of these engagements the English Navy proved her superiority. That this was so was in no



THE INDECISIVE BATTLE OF USHANT, JULY 27, 1778: AN ENGAGEMENT IN WHICH THE FRENCH FLEET DISTINGUISHED ITSELF AGAINST A SLIGHTLY SUPERIOR ENGLISH FORCE UNDER ADMIRAL KEPPEL.—[FROM THE PAINTING BY TH. GUDIN.]

way due to lack of valour on the part of the French (whose arms on land, meanwhile, were achieving imperishable glory), but to defects in their naval tradition, and to the constant handicap of ill-equipped vessels and ill-trained crews. Time after time we find French ships making a heroic defence in the face of certain defeat; and even at Trafalgar, which this period of naval history leads up to, we hear of the French and Spanish allies, although numerically stronger than the English, entering battle not with hope of victory, but determined only to sell their lives dearly. In an age of brilliant naval leadership on the English side, France produced only one great Admiral—Suffren. He died in 1788. Thereafter Napoleon, thinking himself ill-served by his captains, blamed them for the failure to realise the ambition that obsessed him—that of forcing the straits and landing with an army in England.



EVIDENCE THAT THE OLD-TIME INDIANS OF THE MIDDLE COLUMBIA RIVER REGION WERE SKILLED IN WEAVING: SPECIMENS OF MATTING.

art. Obsidian was another substance commonly employed in fashioning spear and arrow points, and some of the most perfect specimens are made of it. Attention should also be called to the number and variety of pestles found here. Some of these are of unusual pattern and size. We know of no single centre on the whole Pacific Slope where such a variety of these implements is found. Some of the more interesting of these may be seen in the accompanying illustrations. The stone clubs also show a great variety of form, and some are of unusual shape and size. Large numbers of these have been recovered. Carved mortars do not form so conspicuous a feature here as among the British Columbia Salish tribes. The carving is rarely as skilfully executed as among the more northern Salish. Pipes found here, of which great numbers have been recovered, show, too, a remarkable variety of shapes. The commonest of these are the "cigarette-holder" and "elbow" forms. It is among the pipes that we find one of the most remarkable objects so far recovered in this region. It has an interesting history. The bowl of this pipe is shaped like a bell, which is a most unusual form. The Milwaukee Museum authorities have recently published two large volumes devoted entirely to descriptions and

(Continued in centre.)

KNIVES AND SCRAPERS: FINE EXAMPLES OF PREHISTORIC IMPLEMENTS, FOUND IN GREAT QUANTITIES, SOME BEING MADE OF PETRIFIED WOOD.



BOWLS OF VARIOUS SHAPES AND SIZES: ITEMS FROM AN INCREDIBLE NUMBER OF SPECIMENS OF STONE AGE CRAFTSMANSHIP FOUND IN THE MIDDLE COLUMBIA RIVER REGION.

In former days were members of the Salish stock and closely akin to the natives of southern British Columbia. The International Line divides this stock into two nearly equal divisions. Speaking generally, their material culture was pretty much the same wherever the environmental conditions of their habitat corresponded. North of the International Line the craftsmanship in the making of spear and arrow points had not reached the high degree of excellence seen in the Middle Columbia area. This was doubtless due to the fact that the material in the British Columbia coast region was greatly inferior to that of the Columbia region. From the skeletal material recovered in this area we learn that, as on the Fraser in British Columbia, a long-headed race once dwelt here. The Salish are notably a broad-headed people. We

REVELATIONS OF THE STONE AGE IN NORTH AMERICA: RELICS ON OLD INDIAN CAMP-SITES ASTOUNDINGLY RICH IN ARTIFACTS.

In our issue of January 16, 1932, Professor Hill-Tout gave an illustrated account of a prehistoric race on the Fraser River in British Columbia represented by artifacts and skeletal remains. In the following article he describes similar discoveries in the Middle Columbia River region, in the State of Washington, U.S.A., contiguous to the southern frontier of British Columbia.

FOR some years past the members of the Columbia Archaeological Society of Wenatchee, in the State of Washington, U.S.A., have been investigating the old Indian camp-sites along and in the vicinity of the Middle Columbia River. Their work has resulted in bringing to light an unbelievably large collection of native artifacts, many of which are of a rare and unique character. So interesting are some of these that the writer has thought it desirable to have a selection of them photographed for reproduction, to call the attention of archaeologists to the richness of this field and to the valuable work quietly carried on here by this Society. Judging by the astounding mass of stone utensils and implements of various kinds, which literally runs into tons in weight, this region must be regarded as one of the richest in

(Continued on right.)



PESTLES OF DIFFERENT TYPES: A FEW EXAMPLES FOUND ON A SITE WITH A RICHER VARIETY OF SUCH IMPLEMENTS THAN ANY OTHER ON THE PACIFIC SLOPE.

Illustrations of Indian pipes, and there is not a single specimen in these volumes that resembles this particular pipe. It is locally known as the "Moses Coulee pipe." It was found by a rancher, who lives in the Moses Coulee, while excavating a cave on his land. There are several of these caves in the Coulee, some of which show evidence of having been used as winter dwellings. This particular cave is about 7 miles back from the river. It is large and smoke-blackened and had obviously been used as a dwelling-place in former times. When found, the pipe was enclosed in a wooden case packed away in a niche of the cave wall, four-and-a-half feet below the floor of the



AND FINE WORKMANSHIP: SEE WITH A RICHER VARIETY OTHER ON THE PACIFIC SLOPE.

cave, the material which composed the floor having been removed by the rancher for fertilising purposes, it being largely composed of bat droppings. We know of no other instance of a case being used to enclose and protect a pipe in this manner. It is therefore unique in this respect, and the care thus taken of it shows that it was not a pipe for common use. As shown in the illustrations (on page 611), the case has several incised figures upon it. These are probably totemic in character. The over-all length of the case is about eleven inches. From the fact that this pipe and case lay four-and-a-half feet below the level of the floor of the cave, it would suggest that it had

(Continued on right.)



A RELIC OF STONE AGE FIGHTING AMONG NORTH AMERICAN INDIANS: A TOMAHAWK, WITH ADZES OF JADEITE.

OF "THE NATIVE RACES OF BRITISH COLUMBIA" AND "LATER PREHISTORIC MAN IN BRITISH COLUMBIA." (SEE ALSO ILLUSTRATIONS ON PAGES 610 AND 611.)



STONE, BONE, SHELL AND COPPER BEADS, AND COPPER BRACELETS FROM THE COLUMBIA RIVER AREA.

a considerable antiquity. Just how long it had lain there is difficult to determine definitely. It must have been some centuries at least, seeing that (as mentioned above) the material of the floor was largely composed of droppings of bats, some 40 tons of which was removed before the case containing the pipe was discovered. These caves are bone-dry, a fact which probably accounts for the remarkable state of preservation of the case when found. That these old-time Indians were also skilful in weaving may be gathered from the varied specimens of matting here shown. The bone awls and pins, of which large numbers have been found, do not differ very materially from those recovered from the Great Fraser Midden in British Columbia or elsewhere. That the old Indians of this region were also skilful in bead-making may be seen from the examples here shown. These beads were made from bone, stone, shell, and copper. The bracelets were also made of copper. The tribes who inhabited this region

(Continued below on left.)

ARROW STRAIGHTENERS AND SINKERS, AND A PECULIAR PESTLE: TOOLS AND IMPLEMENTS USED BY STONE AGE MEN OF NORTH AMERICA.



ANIMAL-HEADED PESTLES: FURTHER EXAMPLES (BESIDES THE OTHERS ILLUSTRATED ABOVE) FROM THE GREAT VARIETY OF THESE IMPLEMENTS FOUND IN THE MIDDLE COLUMBIA RIVER REGION.

know they displaced the long-heads in British Columbia. From the presence of these long-headed skulls taken from the caves in this region, it would seem that they did the same here south of the Line. Up to this time we have not been able definitely to determine who these earlier long-heads were, or what became of them after the advent of the broad-headed Salish in these parts.

STONE AGE CRAFTSMANSHIP OF AMAZING TECHNIQUE FROM SPEAR AND ARROW HEADS; CLUBS; AND PIPES,

PHOTOGRAPHS SUPPLIED BY PROFESSOR CHARLES HILL-TOUT, F.R.S.C., F.R.A.I.

WE illustrate here further subjects found on old Indian camp-sites in the Middle Columbia River region of North America, in addition to those shown on pages 608 and 609 along with a descriptive article by Professor Charles Hill-Tout. This region, he points out, must be regarded as one of the richest in the world in specimens of Stone Age craftsmanship, for it has yielded an astounding mass of Stone Age implements and utensils, amounting in weight to many tons. Besides the enormous quantity of such articles discovered there, he emphasises further the excellence of the workmanship, seen especially in the spear and arrow heads. "It is impossible to imagine," he writes, "anything more perfectly formed and symmetrical than the best specimens of these, as the illustrations testify."

They not only show amazing technique, but
(Continued opposite.)



"IT IS IMPOSSIBLE TO IMAGINE ANYTHING MORE PERFECTLY FORMED AND MORE SYMMETRICAL": PREHISTORIC ARROW-HEADS OF THE STONE AGE DISCOVERED IN NORTH AMERICA.

ARROW-HEADS FROM OLD INDIAN CAMP-SITES IN THE MIDDLE COLUMBIA RIVER REGION: TYPICAL EXAMPLES SHOWING THE EXCELLENCE OF THE WORKMANSHIP.



SPEAR-HEADS OF THE NORTH AMERICAN STONE AGE: SPECIMENS SHOWING "MARVELLOUS TECHNIQUE," AND MADE FROM VARIOUS KINDS OF BEAUTIFULLY COLOURED STONES, IN THE MIDDLE COLUMBIA RIVER REGION.

of 4 ft. below the floor-level) indicates that it must have lain there for some centuries. The bell-shaped bowl of the pipe is most unusual, and Professor Hill-Tout says: "We know of no other instance of a case being used to enclose and protect a pipe in this manner."
(Continued opposite.)



"THE STONE CLUBS ALSO SHOW A GREAT VARIETY OF FORM": SOME EXAMPLES OF UNUSUAL SHAPE SELECTED FROM A LARGE NUMBER OF SUCH WEAPONS THAT HAVE BEEN DISCOVERED.

THE COLUMBIA REGION OF NORTH AMERICA: INCLUDING A UNIQUE EXAMPLE IN A CASE.

(SEE HIS ARTICLE AND OTHER ILLUSTRATIONS ON PAGES 608 AND 609.)



PIPES OF THE "CIGARETTE-HOLDER" AND "ELBOW" TYPE USED BY NORTH AMERICAN INDIANS OF THE STONE AGE: NOTABLE SPECIMENS FROM A GREAT NUMBER FOUND.



THE ONLY KNOWN PIPE WITH A CASE FOUND IN THE MIDDLE COLUMBIA RIVER REGION: THE "MOSES COULEE" PIPE IN ITS WOODEN HOLDER (MADE IN TWO PARTS, ABOUT 11 IN. LONG).

they are remarkable also for the beauty of the material from which they are made—various coloured stones, such as rock crystal, chalcedony, onyx, agate, chert, and other forms of quartz, obsidian, and, in particular, petrified wood. Large numbers of stone slabs have also been found, presenting a great variety of shape, as well as a great quantity of pipes, the commonest of which are of the "elbow" and the "cigarette-holder" form. To this category belongs a remarkably interesting and unique example locally known as the "Moses Coulee" pipe, from its having been found by a rancher who lives in the Moses Coulee. It came to light while he was excavating a cave floor largely composed of bat droppings, and the fact that some 40 tons of this material had been removed before the wooden pipe-case containing the pipe was found (at a depth
(Continued below, on 611.)



PIPE-FORMS OF VARIOUS DESIGNS, INCLUDING ONE WITH A DECORATED BOWL: FURTHER EXAMPLES FOUND ON STONE AGE SITES IN THE MIDDLE COLUMBIA RIVER REGION.



THE UNIQUE "MOSES COULEE" PIPE WITH THE TWO PARTS OF ITS CASE DECORATED WITH INCISED FIGURES, PROBABLY OF A TOTEMIC CHARACTER: A UNIQUE DISCOVERY IN THE MIDDLE COLUMBIA RIVER REGION.

It is therefore unique in this respect, and the case thus taken of it shows that it was not a pipe for common use." The incised figures that decorate the outside of the case, he adds, are probably totemic in character.

NEW LIGHT ON TRAFALGAR:

THE LOG OF H.M.S. "BELLEISLE", AND THE NARRATIVE OF ~~THE~~ LIEUTENANT JOHN OWEN—DRAMATIC FIRST-HAND ACCOUNTS OF THE BATTLE, NEVER BEFORE PUBLISHED.

From CAPTAIN BRUCE S. INGRAM'S Collection of Naval Manuscripts.

To-morrow, October 21, is the anniversary of the Battle of Trafalgar. We publish here, first, the log of the British ship "Belleisle," which, under Captain William Hargood (afterwards Admiral Sir William Hargood), fought with the utmost distinction in the battle. The log is transcribed directly from the original manuscript, which was one of Captain Hargood's treasured possessions, and relates to the doings of October 20 and 21, 1805, the latter day being deemed to begin at noon on October 21. This account, it should be noted, includes Nelson's famous "England expects" signal—but in an unfamiliar form. We reproduce, secondly, extracts from a letter written on October 21, 1840, the year after Captain Hargood's death, by John Owen, who fought on the "Belleisle" as Lieutenant of Marines, and was wounded in the battle. His narrative, which has never before been published, is one of the most dramatic accounts of Trafalgar ever written.

REMARKS H.M.S. "BELLEISLE," 20TH OCTOBER, 1805.

FRESH gales and squally, down T.G. yards and wore, at 2 wore, up T.G. yards, out 3rd and 4th reefs Topsails, at 4 R. Sovereign N. 2 miles, at 8 ditto weather, at 12 light airs with a heavy swell. At day light saw the Enemy's Fleet bearing East, dist. about 9 miles, consisting of 33 Sail of the line, 5 Frigates and a Brig. 5.40 answd. the General Signal to form the order of Sailing, at 6 answd. the Genl. Signal to bear up and Sail large, and to prepare for Battle, Threw over-board clearing the ship for action 7 Butts, pack'd 6 Tubs for the Cook, 2 Grog, 2 Topsail hallyard Tubs, 2 Harness Casks (Puncheons) containing Beef and Pork, 6 parcels of loose Hoops 10 in each out all reefs and made Sail bearing down on the Enemy, at 8 Light airs, body of the Enemy S.E. 6 miles formed in a line of battle. R. Sovereign S.E.b.S. 1 mile, Adml. made the Britannia, Prince and Dreadnought's Sigl. to take Station as most convenient. $\frac{1}{2}$ pt. 8 R. Sovereign made Sigl. for Ld. Division to make more Sail, at 9 Adml. made Gen. Sigl. to alter Course one pt. to Starbd., 9.20 R. Sovereign made the Belleisle and Tonnant's Signal, to exchange places in the line of Battle and the Belleisle to make more Sail set the Royals and Studdingsails, $\frac{1}{2}$ past 9 R. Sovereign made Belleisle's Sigl. to bear S.W. of her, 9.40 R. Sovereign made Belleisle's Sigl. to alter Course one pt. to Starboard. 11.50 R. Sovereign made Belleisle's Signal to keep closer order, 11.53 Adml. made the General Signal to prepare to anchor after close of day, 11.55 the Enemy from centre to Rear opened their fire on R. Sovereign and Belleisle, which was returned by the R. Sovereign, and the Adml. made the Sigl. for close action, at Noon dist. from the Enemy line $\frac{1}{2}$ of a mile, reserving our fire with all Sail set to cut their line, dist. from the R. Sovereign 2 Cables length. Light airs with a heavy swell Cape Trafalgar N.E.b.E. 5 Leagues.

REMARKS—OFF CAPE TRAFALGAR, 21ST OCTOBER, 1805—H.M.S. BELLEISLE. W. HARGOOD, ESQR.

Light airs and hazy with a heavy swell. 0.5 the R. Sovereign cut the Enemy's line astern of a Spanish 3 deck'd Ship bearing a Vice Admiral's Flag, 0.8 opened our fire on the Enemy, 0.13 cut the Enemy's line astern of a French 80 Gun Ship, 2d to the Spanish Vice Admiral, at the same time keeping up a heavy fire on both sides. 0.40 our Main Topmast was shot away. At 1 a french ship bore up to rake us and a Ship on each side engaging us, 1.10 the Mizzen Mast went about 6 feet above the Deck 1.20 the Enemy's Ship on our Starbd. side sheer'd off, 1.30 the Enemy's Ship which had laid herself athwart our stern, plac'd herself on our larbd. Quarter, at the same time a french ship ranged up on our Starbd. side, kept up a heavy fire on them as we could get our guns to bear the Ship being totally unmanageable most of our rigging and Sails being Shot away, 2.10 the Main Mast went by the board, 2.30 an Enemy Ship plac'd herself across our Starbd. Bow, $\frac{1}{2}$ pt. 2 the Foremast and Bowsprit went by the Board, Still engaging 3 of the Enemy's Ships $\frac{1}{2}$ past 3 one of our Ships passed our Bow and took the fire of the Enemy's Ship laying there, 3.20 the Enemy's Ship on our Starbd. side was engaged by one of our Ships, 3.25 the Swiftsure passed our Stern and cheer'd us and commenced firing into the Enemy's Ship on our Larboard Quarter. Ceased firing and turned the hands up to clear the wreck, sent a Boat and took possession of the Spanish 80 Gun Ship Argonauta, the action still continuing general, Cut away the wreck fore and aft. $\frac{1}{2}$ pt. 4 the Naiad came down and took us in tow Sent a Lieut. the Master and a Division of Men to the Prize Saw a french Ship of the line take fire, 5.10 the French Ship blew up, observ'd several of the Enemy's Ships had Struck, several of the Enemy's Ships

making off to Leeward, and 4 French Ships of the line going off on the Starbd. Tack, $\frac{1}{2}$ pt. 5 the action ceased. People employed Securing the Guns, clearing and cleaning Ship, at 8 Muster'd Ships Compy. by the Ships Books found killed in battle 2 Lieutenants, one Midshipman, 24 Seamen and 9 Marines and 93 Seamen and Marines wounded, at Noon in tow by the Naiad Frigate, part of the Fleet in Sight and Cape Trafalgar N.E.b.E. Six Leagues. No Obsn.

GENERAL TELEGRAPH FROM VICTORY JUST BEFORE THE COMMENCEMENT OF THE ACTION WITH THE COMBIN'D FLEETS OF FRANCE AND SPAIN 21ST OCTOBER 1805 OFF TRAFALGAR. "ENGLAND EXPECTS EVERY MAN DOING HIS DUTY."

MY DEAR SIR,

R.M.O. 21 October 1840

On this, the thirty fifth anniversary, of the great battle of Trafalgar I make use of the first spare hour I have had since I received your request to furnish you with a memorandum of what I recollect respecting the Belleisle when I served on board of her, under the command of my late respected and gallant friend Sir William Hargood. . . .

I think it was about the last day of September that the Belleisle again sailed and joined the Fleet off Cadiz a few days after Lord Nelson had resumed the command.

—Many days had not elapsed when on Saturday morning the 19th October 1805, the signal was made from the in-shore squadron that the Enemy's Fleet was coming out.—Five of the fastest sailing ships were immediately despatched to look out, the Belleisle being one of them.—on Sunday the 20th it appears to have been ascer-

out his celebrated signal "England expects every man to do his duty." Upon which Captain Hargood called the officers together and shortly addressed them—stating his intention to pass through the Enemy's line.—At half past eleven as we were slowly approaching the Enemy they hoisted their colours which showed that the French and Spanish ships were chequered in the line which was curved, the van and rear being more to windward than the centre.—At a quarter before twelve seven or eight of the Enemy's ships opened their fire upon the Sovereign and Belleisle and, as we were steering directly for them, we could only remain passive and perseveringly approach the position we were to occupy in this great Battle.—This was a trying moment.—Captain Hargood had taken his station on the fore part of the quarter deck, on the starboard side—occasionally standing on a Cannonade slide, whence he issued his orders for the men to lye down at their quarters, and with the utmost coolness, directing the steering of the ship.—The silence on board was almost awful broken only by the firm voice of the Captain—"steady"—or "starboard a little"—which was repeated by the master to the Quarter master at the Helm—and occasionally by an officer calling to the now impatient men—"lye down there you sir."—As we got nearer and nearer to the enemy the silence was however broken frequently by the sadly stirring shrieks of the wounded—for of these, and killed, we had more than fifty before we fired a shot and our colours were three times shot away and rehoisted during the time.—Seeing that our men were fast falling, the first Lieutenant ventured to ask Captain Hargood if he had not better show his broadside to the Enemy and fire, if only to cover the ship with smoke?—The gallant man's reply was somewhat stern but emphatic.

"No!—we are ordered to go through the line and go through she shall—by—." This state of things had lasted about twenty minutes and it required the tact of the more experienced officers to keep up the spirits of those around them by observing that we should soon "begin our work"—When, like on another memorable occasion the welcome order was given "up Guards and at them," our energies were joyfully called into play by "stand to your Guns"—we were just then passing slowly through the line and our fire was opened on a ship on each side within less than pistol shot.

The Enemy's ship on our starboard side now bore up and gallantly closed with us running us on board on the beam—where her position became so hot and uncomfortable that she was glad to drop astern, much disabled. Not however till she had knocked away our main top mast and mizen mast.—This ship was the Fouguex which afterwards fell on board the Temeraire. In the mean time another French ship (the Achille) had placed herself on our starboard quarter, where she remained with comparative impunity on account of our Mizen mast having fallen in that direction and impeded our fire.—Another ship of the line had placed herself on our larboard bow and another on our starboard.

About two o'clock the Main-Mast fell over the larboard side and half an hour afterwards the fore mast also fell over the starboard bow.—Thus was

the Belleisle a total wreck without the means of returning the fire of the Enemy except from a very few Guns still unincumbered by the wreck of the masts and rigging.—Every exertion however continued to be made for presenting the best resistance and offering the greatest annoyance to the Enemy—Guns were run out from the stern on each deck and everything which intelligence could suggest and discipline effect was done. Our loss was however becoming worse—the first and junior Lieutenants had both been killed on the quarter deck, early in the action and about the same time the Captain was knocked down and severely bruised by a splinter but refused to leave the deck. As we were lying in this dismasted state surrounded by the Enemy and not having seen the colours of a friendly ship for the last two hours, the Captain, seeing me actively employed in my duty—was kind enough to bring me a bunch of grapes and seemed pleased when I told him that our men were doing nobly and that the ship had been greatly distinguished—

This state of affairs had lasted quite as long as was pleasant when to our great joy, at half past three the Swiftsure English seventy four came booming through the smoke, passed our stern and giving us three cheers—placed herself between us and the french ship which had so long been more attentive to us than was agreeable.—

Shortly afterwards the Polyphemus took the Enemy's ship off her bow and thus we were at length happily disengaged after nearly four hours of struggle, perhaps as severe as ever fell to the lot of a British Man of War. . . . Our gallant Captain's merits during this arduous service deserve to be recorded by a far abler pen than mine and I will only add that he was so conspicuous for bravery, seamanship and presence of mind during the whole course of these proceedings as in justice to entitle his name to be handed down to posterity as one of the ablest and most gallant of the "Heros of Trafalgar."

I have written this by snatches of time as my official business would permit and have now not half an hour to spare to put it into better shape. I hope therefore Lady Hargood will accept it as it is with my best respects.

I am my dear Sir, faithfully yours, JNO. OWEN.



H.M.S. "BELLEISLE," SORELY BATTERED, IN TOW FROM THE FRIGATE "NAIAD," AFTER TRAFALGAR: HER SAFE ARRIVAL AT GIBRALTAR ON OCTOBER 24, 1805—FROM A PRINT OF 1806.

Reproduced by Courtesy of The Parker Gallery.

tained that the intention of the Enemy was to pass the straits and enter the Mediterranean.—At this moment the foresight of Lord Nelson was evinced by what unpractised observers would have called a trifle but which was in reality a circumstance of great importance to the Belleisle which happened to be the only ship of the Fleet which had the hoops of her lower masts painted black while it was universally done in the French ships. The Admiral therefore, by signal directed the Belleisle, to paint the hoops of her masts yellow, because in action the masts would be seen through the smoke, when the Hull could not and the Belleisle would thereby become liable to be fired into by the British ships.—In like manner, although the Admiral's flag was red, the Fleet was ordered to fight under the St. Georges, or white, ensign to mark their colours more distinctly from those of the French in the smoke, the flag of the french ensign being red.

At sunset on this day the look out squadron took their places in the order of sailing in the Fleet and the Admiral telegraphed Captain Blackwood "I depend upon your keeping sight of the Enemy during the night."

At daylight on the morning of Monday the 21st October, the joyful acclamations of the watch on deck on board the Belleisle announced that we were near the Enemy who were in line under very easy sail a few miles to leeward. The British fleet immediately bore up, in the usual order of sailing, in two lines and steered for the Enemy. The Victory, with Lord Nelson's flag, leading the one line and the Royal Sovereign with the flag of Lord Collingwood leading the other.—The wind was very light and all sail was made, most of the ships being under steering sails above and below.—The Belleisle being a fast sailing ship preserved her station under Topsails and Top Gallant sails—being third ship from the Royal Sovereign, but the two ships between them sailing badly, the Belleisle was ordered to pass them and support the Sovereign—all sail was accordingly made and on passing the Tonnant the two Captains greeted each other—Captain Tyler hoping that we should each of us have an Enemy's ship in tow before night, and the Band playing Rule Britannia.—About this time also the Admiral sent

KING ALEXANDER'S LAST VOYAGE: THE WIDOWED QUEEN'S TRAGIC FAREWELL.



THE EMBARKATION OF KING ALEXANDER'S BODY BARELY FIFTY YARDS FROM THE SPOT WHERE HE WAS ASSASSINATED ON THE PREVIOUS DAY: THE COFFIN (ON THE LEFT) LAID ON A LOW CATAFALQUE ON A PONTOON ALONGSIDE THE QUAY AT MARSEILLES, BEFORE BEING LIFTED ABOARD A YUGOSLAV CRUISER: A GENERAL VIEW SHOWING (ON THE RIGHT) THE WIDOWED QUEEN STANDING BESIDE PRESIDENT LEBRUN.



THE WIDOW OF KING ALEXANDER AT MARSEILLES NEAR THE SCENE OF HIS DEATH: QUEEN MARIE OF YUGOSLAVIA, WITH PRESIDENT LEBRUN, WATCHING THE EMBARKATION OF THE DEAD KING'S COFFIN.



THE MOST MOVING INCIDENT OF THE CEREMONY AT MARSEILLES: QUEEN MARIE, IN DEEP MOURNING AND HEAVILY VEILED, WALKING ALONG THE DECK OF THE YUGOSLAV LIGHT CRUISER "DUBROVNIK" TO KNEEL IN PRAYER BESIDE HER HUSBAND'S COFFIN.

QUEEN MARIE OF YUGOSLAVIA, who had not accompanied King Alexander in the Yugoslav light cruiser "Dubrovnik" to Marseilles on October 9, heard the news of his death at Besançon while travelling by train to Paris, where she was to join her husband. She reached Marseilles at 5 a.m. next morning. The King's body was placed on a catafalque at the Prefecture, beside that of M. Barthou. Later the coffin, draped in the Yugoslav colours, was conveyed in a motor-hearse to the Old Harbour, where the "Dubrovnik" lay with her stern touching the wooden pontoon (moored to the Quai des Belges) on which King Alexander and M. Barthou had met a few minutes before they were murdered. On the pontoon was a low catafalque, on which the King's coffin was placed.

[Continued opposite.]



THE SHIP STARTS ON HER MOURNFUL VOYAGE: THE YUGOSLAV LIGHT CRUISER "DUBROVNIK," WITH THE COFFIN CONTAINING KING ALEXANDER'S BODY ON BOARD, LEAVING THE OLD HARBOUR AT MARSEILLES AT SUNSET ON OCTOBER 10.

Queen Marie and the French President, M. Lebrun, stood facing it while the salute, "Aux Champs," and the Yugoslav and French anthems were played. Yugoslav officers then carried the coffin to the ship's side, and it was lifted aboard by an ammunition hoist and placed on the quarter-deck, heaped with flowers. A priest of the Orthodox Church was in attendance. The most touching moment came when the widowed Queen went on board and knelt in prayer beside the coffin. Afterwards, President Lebrun and his Ministers also came aboard and rendered homage to the dead King. Queen Marie left the quay by car, guarded by armed cyclist police, and soon the cruiser put to sea, carrying King Alexander on his last voyage back to his native land.

THE YUGOSLAVIAN TRAGEDY: THE HOMECOMING OF THE

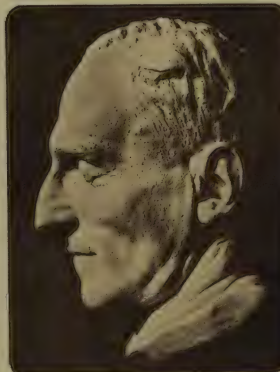
MURDERED KING AND OF HIS YOUNG SON AND SUCCESSOR.



(LEFT) THE YOUNG KING OF YUGOSLAVIA ARRIVES IN HIS KINGDOM: PETER II, WITH HIS MOTHER, THE WIDOWED QUEEN MARIE, AT A TRAIN WINDOW AT LJUBLJANA, ON THE WAY TO BELGRADE. (RIGHT) A PICTURESCQUE GROUP AWAITING THE DISEMBARKATION OF KING ALEXANDER'S COFFIN AT SPLIT: YUGOSLAVS OF DALMATIA IN THE NATIVE COSTUMES OF THE ORDER "ALKARI."



YUGOSLAVIA'S CAPITAL IN MOURNING FOR THE MURDERED KING: ONE OF THE MAIN STREETS IN BELGRADE, WITH MANY BLACK FLAGS FLOATING AT HALF-MAST, AND GROUPS OF CITIZENS DISCUSSING THE TRAGIC EVENT.



THE DEATH-MASK OF THE MURDERED KING, WHO IS TO BE KNOWN AS "THE KNIGHTLY KING AND UNIFIER, ALEXANDER I."



THE DUKE OF KENT, WITH PRINCESS MARINA (RIGHT), IN PARIS ON HIS WAY TO BELGRADE FOR KING ALEXANDER'S FUNERAL: LEAVING FOR THE GARE DE LYON.



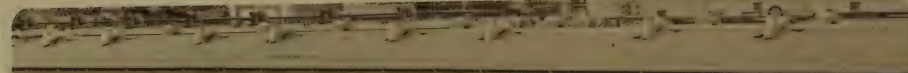
THE THREE APPOINTED REGENTS TAKING THE OATH OF ALLEGIANCE TO THE NEW KING: (LEFT TO RIGHT) DR. STANKOVITCH, DR. PEROVITCH, AND PRINCE PAUL OF YUGOSLAVIA.

The coffin containing the body of King Alexander was brought back to Yugoslavia by sea in the Yugoslav light cruiser "Dubrovnik," whose departure with it from Marseilles is illustrated on another page. On arrival in the harbour at Split it was brought ashore and placed on a great catafalque (25 ft. high and surmounted by a canopy and crown) erected on the quayside. Round this catafalque were grouped officers from British and French warships

in the harbour, while a Requiem Mass was conducted by the Orthodox Bishop of Shibenik. Admiral Sir William Fisher, commanding the British Mediterranean Fleet, expressed the sympathy of the Fleet to Prince Arsène, the late King's uncle and father of Prince Paul, the First Regent. Thousands of people, who had gathered from the country round and from islands of the Dalmatian coast, filed past the coffin. Later it was conveyed by train



THE OPEN-AIR LYING-IN-STATE OF THE DEAD KING ALEXANDER AT SPLIT, WHERE HIS BODY WAS BROUGHT ASHORE FROM THE YUGOSLAVIAN LIGHT CRUISER "DUBROVNIK" AFTER THE VOYAGE FROM MARSEILLES: THE SCENE AT THE GREAT CATAFALQUE ERECTED AT THE QUAYSIDE.



THE LAST STAGE OF THE MURDERED KING'S HOMeward JOURNEY TO HIS CAPITAL: YUGOSLAV SOLDIERS CARRYING THE COFFIN OF KING ALEXANDER INTO THE MOURNING COACH OF A SPECIAL TRAIN AT SPLIT, FOR CONVEYANCE TO BELGRADE, WHERE THE FUNERAL WAS ARRANGED TO TAKE PLACE ON THURSDAY, OCTOBER 18.

to Belgrade for the funeral on October 18. King Alexander's young son and successor, King Peter II., whose arrival at Belgrade is illustrated on our front page, travelled by a special royal train from Paris with his mother, Queen Marie of Yugoslavia, and his grandmother, Queen Marie of Rumania. Shortly after crossing the Yugoslav frontier, he received his first public welcome at Ljubljana. The three Regents appointed to act for King Peter—

namely, Prince Paul of Yugoslavia, Dr. Stankovitch, and Dr. Perovitch—took the oath of allegiance to the new King and the Constitution in the Skupstina at Belgrade on October 11. The Duke of Kent travelled by air to Paris, in an aeroplane belonging to the Prince of Wales, on his way to Belgrade to attend the funeral of King Alexander. On landing at Le Bourget, the Duke was welcomed by his fiancée, Princess Marina.

THE STATE FUNERAL OF M. BARTHOU: A NATIONAL TRIBUTE TO A NATIONAL HERO.



THE LYING-IN-STATE OF M. BARTHOU: THE BODY OF THE LATE FRENCH FOREIGN MINISTER GUARDED BY FOREIGN OFFICE OFFICIALS AT THE QUAI D'ORSAY, BEFORE BEING TAKEN IN PROCESSION TO THE INVALIDES.



SIR JOHN SIMON, MINISTER FOR FOREIGN AFFAIRS, WALKING IN M. BARTHOU'S FUNERAL PROCESSION: THE REPRESENTATIVE OF THE BRITISH GOVERNMENT, WHO FLEW TO PARIS FOR THE CEREMONY.



M. DOUMERGUE (FROM THE ROSTRUM ON THE LEFT) PRONOUNCING THE FUNERAL ORATION ON THE ESPLANADE DES INVALIDES: A VIEW OF THE ELABORATE CATAFALQUE DRAPED WITH THE NATIONAL COLOURS.



RUMANIAN PEASANTS IN NATIONAL COSTUME AT THE FUNERAL: MOURNERS WHO BROUGHT A PARCEL OF EARTH FROM THEIR COUNTRY TO BE SPRINKLED ON THE COFFIN OF ITS HONORARY CITIZEN.

M. Louis Barthou, the assassinated French Foreign Minister, was given a national funeral in Paris on October 13. The people of the capital turned out in their thousands to do honour to his memory, and no ceremony was omitted to prove the warmth of France's tribute. The coffin was carried in procession from the Ministry of Foreign Affairs, where the body had lain in state, to the gateway of the Invalides, where M. Doumergue, the Prime Minister, delivered the funeral oration. A religious service was afterwards held in the Chapel of St. Louis in the Invalides, and M. Barthou was finally laid to rest in the tomb of his family in the Père Lachaise cemetery. The ceremony was attended by all the members of the Diplomatic Corps in Paris, by special representatives of foreign monarchs and



FRANCE MOURNS HER MURDERED MINISTER: THE GUN-CARRIAGE BIER—AN EXCEPTIONAL HONOUR NORMALLY RESERVED FOR PRESIDENTS OF THE REPUBLIC ALONE AMONG CIVILIANS—PASSING THROUGH DENSE CROWDS FROM THE QUAI D'ORSAY TO THE INVALIDES.

heads of States, and by the President of the French Republic and all his Ministers. Sir George Clerk, the British Ambassador, represented the King and walked next after M. Lebrun in the procession. Sir John Simon represented the British Government. A group of peasants from Rumania, a country of which M. Barthou was an honorary citizen, brought earth from their land to be sprinkled on the coffin. Exceptional honour was done to the memory of M. Barthou by the use of a gun-carriage bier; for this honour is reserved normally for Presidents of the Republic alone among civilians. M. Doumergue, in his oration, emphasised the patriotism of M. Barthou, who was smitten on the field of peace as a young soldier might fall on the field of battle.

WHEN FRIENDS MEET



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DEWAR'S
The Famous
"White Label"

Swansea Receives What the House of Lords Rejected: The World-Famous Brangwyn Panels—Three Examples.

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REPRESENTATIVE PANELS FROM "THE MOST SPLENDID UNIT OF DECORATIVE PAINTING EXECUTED IN EUROPE SINCE TINTORETTO CEASED HIS WORK IN THE DOGE'S PALACE AT VENICE": THREE OF MR. FRANK BRANGWYN'S SET OF SIXTEEN PAINTINGS SYMBOLISING THE FLORA, FAUNA, AND ETHNOGRAPHY OF THE BRITISH EMPIRE. (SCALE ABOUT $\frac{2}{3}$ TH OF THE ORIGINALS.)

The famous Brangwyn Panels, masterpieces of mural painting, originally designed for the Royal Gallery at the House of Lords, but rejected in 1930, amid much controversy, as being unsuitable to that setting, have now found a home in the Assembly Hall of the new Civic Centre at Swansea, where they were sent to be placed before the opening by Prince George on October 23. The paintings were commissioned in 1925 by the late Lord Iveagh, and were to have formed part of the Peers' War Memorial. After the Lords' decision, the Iveagh Trust received an offer for them from America of £40,000, but it was resolved that they should remain within the Empire. Among many applications from municipalities,

the claims of Swansea were accepted, as the panels harmonise with the new hall's scheme of decoration. Mr. Brangwyn himself, who is of Welsh parentage, approved the choice. The sixteen panels form together a unified scheme representing the peoples, animals, trees, plants, flowers, and fruits of the Empire. Six measure some 20 ft. by 13 ft. each, and the rest are each about 12 ft. square. The colour-plates here reproduced are on a scale of about 1-27th of the originals. The whole series is reproduced in colour, with many other plates, in a beautiful book (from which our illustrations are reproduced by courtesy of the publishers) entitled "The British Empire Panels Designed for the House of Lords by Frank Brangwyn, R.A.," with

descriptive text by Frank Rutter and foreword by the present Lord Iveagh (F. Lewis (Publishers), Ltd., Benfleet, Essex; 30s. net). Mr. Rutter, who emphasises the artist's world-wide reputation and records his other works, tells the whole story of the Empire Panels and the seven years' labour and travel which they represent. They are, he declares, Mr. Brangwyn's supreme work—"a great man's masterpiece," and "in their own field, unsurpassed in British Art." Regarding their subject matter, Mr. Rutter explains, the intention is not that one panel should illustrate Canada, another India, a third Australia, and so on. "It is not the separateness of the Dominions, but the unity of the Empire which has inspired the artist. . .

The order . . . is neither historical nor geographical, but purely decorative." The central panel above shows "in the distance British labourers at work building a stone bridge—an emblem of the linking together of the Empire—while the foreground is occupied by a medley of men, women, and children, of different races, the fruits and flowers of semi-tropical climes. Here is a turkey, there a rabbit, here a doe, there a dog." In the right-hand panel "the distance is occupied by men surveying and wood-sawing in pine forest on a mountain slope, while in the foreground a Red Indian with his feathered head-dress divides attention with harvesters, fruit-gatherers, deer, a bear's head, a turtle, birds, and a profusion of vegetation."

The Crusaders' Greatest Castle Ceded to France for Preservation.



A GREAT MÆVAL FORTRESS IN SYRIA NOW PUT IN CHARGE OF THE FRENCH MINISTRY OF FINE ARTS: THE KRAK DES CHEVALIERS—THE TOWERS OF THE KEEP, WITH A WINDOW OF THE GOVERNOR'S QUARTERS.



THE DOUBLE ENCIRCLING WALLS OF THE KRAK DES CHEVALIERS: A CORNER OF THE CASTLE, AS SEEN FROM THE SOUTH-WEST.



THE NORTHERN BARBICAN OF THE KRAK DES CHEVALIERS: A VIEW SHOWING THE POSTERN OF THE CASTLE DISCOVERED IN 1928 BY THE FRENCH MISSION OF INSPECTION.



"THE MOST REPRESENTATIVE MONUMENT OF THIRTEENTH-CENTURY FRENCH MILITARY ARCHITECTURE": THE KRAK DES CHEVALIERS—THE EAST FRONT OF THE OUTER WALLS.



THE CENTRAL FEATURE OF THE CASTLE: THE PRINCIPAL TOWER OF THE KEEP OVERLOOKING THE GREAT BASIN.



THE SOUTH FRONT OF THE KRAK DES CHEVALIERS, WITH THE LOFTY TOWERS OF THE KEEP IN THE BACKGROUND: A MAGNIFICENT EXAMPLE OF FRENCH MÆVAL FORTIFICATION.

The great mediæval castle known as the Krak des Chevaliers (from the Syrian word *kerak*, meaning "a fortress"), about 44 miles north-west of Tripoli, in Syria, was recently ceded to France for preservation. An indemnity was paid for expropriating a native colony, living within its walls, that had damaged the masonry.

A French mission of inspection studied the building in 1927-9. This castle, which is the finest monument of the Crusades, was begun in the twelfth century and rebuilt by the Knights Hospitallers in the thirteenth century. It is the most representative monument of French military architecture at that period.

A CASTLE WHICH DEFIED SALADIN, AND WAS FAMILIAR TO RICHARD CŒUR-DE-LION.



THE GREAT CASTLE OF THE CRUSADERS WHICH SUCCESSFULLY RESISTED THE ONSLAUGHTS OF SALADIN IN 1187: THE KRAK DES CHEVALIERS—A VIEW FROM THE SOUTH-WEST.



A PLASTER MODEL OF THE KRAK DES CHEVALIERS: A VIEW REPRESENTING THE EASTERN SIDE WITH THE NORTHERN BARBICAN (SEE COLOURED ILLUSTRATION OPPOSITE) ON THE RIGHT.



THE KRAK DES CHEVALIERS AS SEEN FROM THE AIR: A PHOTOGRAPH FROM AN AEROPLANE, SHOWING ITS COMMANDING POSITION ON A MOUNTAIN HEIGHT.

As noted under the colour illustrations opposite, the great castle known as the Krak des Chevaliers, in the Syrian state of Lattakia, has passed into the keeping of France. In Crusading times the castle saw stirring events. In 1142 it was entrusted for defence by Raymond II., Count of Tripoli, to the Order of the Hospital of St. John of Jerusalem. The Knights Hospitallers made it so impregnable that it successfully resisted Saladin in 1187. They held it till 1271, when through treachery it was captured by Baibars, Sultan of Egypt, who attacked it during a truce. "For over 150 years," writes M. Paul Deschamps, "this vast



A CORRIDOR ALONGSIDE THE GREAT HALL IN THE CASTLE: A TYPICAL PART OF THE INTERIOR, WHICH WAS LATELY OCCUPIED BY A COLONY OF NATIVES.



AN ENTRANCE TO THE CASTLE, WHICH WAS TAKEN BY TREACHERY, IN TIME OF TRUCE, BY SULTAN BAIBARS IN 1271.

fortress protected from the Saracens the district of Tripoli, one of the Latin states constituted in the Holy Land after the first Crusade. Its story forms a magnificent page in the first chapter of French colonial history. . . . Jean de Joinville, the companion of St. Louis, went to the Krak to retrieve a family relic, the shield of his uncle, Geoffrey de Joinville, a hero of the third Crusade, who had died in the castle fifty years before. On this shield, beside the arms of Joinville, were painted the royal arms of England, a supreme honour granted to Geoffrey by King Richard Cœur-de-Lion."

(SEE COLOUR ILLUSTRATIONS ON THE OPPOSITE PAGE.)

THE CAMERA AS RECORDER: NEWS BY PHOTOGRAPHY.



THE TREASURE OF THE WEEK AT THE VICTORIA AND ALBERT MUSEUM: A DISH OF FIFTEENTH-CENTURY HISPANO-MOESQUE WARE.

A very important place in the history of European pottery belongs to the enamelled earthenware with painting in metallic lustre pigments commonly known as Hispano-Moresque ware. The type originated in the dominions of the Moorish kings of Granada, but many examples were made at Manises, near Valencia. This Valencian ware was artistically at its zenith towards the middle of the fifteenth century, and to that period this dish belongs. It is of exceptional interest not only for the outstanding merit of its design, both as composition and in draughtsmanship, but also as one of the rare examples bearing a Christian inscription, the first words of the Salutation in Latin. Islamic formulae are more usual.



BRONZE SCULPTURE FOR THE R.I.B.A. BUILDING—TO BE OPENED BY THE KING: MR. JAMES WOODFORD WITH HIS WORK FOR ONE OF THE DOORS.

The King, accompanied by the Queen, has arranged to open the new headquarters of the Royal Institute of British Architects in Portland Place on November 8. Our photograph shows Mr. Woodford's beautiful "Houses of Parliament" design for one of the two huge bronze doors at the entrance to the new building. The building, designed by Mr. G. Guy Wornum, a Fellow of the Institute, includes a meeting-room containing three hundred seats, separated from the foyer by a "vanishing wall."



A HOUDON BUST OF THOMAS JEFFERSON: A MASTERLY PORTRAIT OF THE AMERICAN STATESMAN, IN SARAVEZZA MARBLE, NEWLY COME TO LIGHT.

Described as the best likeness of Thomas Jefferson (1743-1826) yet known, this marble portrait-bust by Jean-Antoine Houdon (1741-1828) has recently been purchased by the Museum of Fine Arts, Boston. It was formerly owned by the Destutt de Tracy family of the Chateau de Paray, Yonne. There is evidence that the bust was made originally for Lafayette, a close friend of the Destutt family and of Jefferson. Houdon exhibited a plaster bust of Jefferson in the Paris Salon of 1789, and the marble was probably cut soon after. It is signed "Houdon 1789" under the right shoulder. It exhibits, in its lifelike pose, a masterly depth of sympathy and understanding. The bust is well preserved.—[Reproduced by Courtesy of the Museum of Fine Arts, Boston.]



THE DEATH OF FRANCE'S WAR-TIME PRESIDENT, WHO WAS ALSO THREE TIMES PRIME MINISTER: THE LATE M. RAYMOND POINCARÉ.

M. Raymond Poincaré, a notable figure in the public life of France for over forty years, died in Paris on October 15 at the age of seventy-four. He first entered the Chamber of Deputies in 1887; and, in a crisis of 1912, first became Prime Minister. He showed unwavering resolution as President of the Republic throughout the war, and after it upheld, in the spirit and the letter, the Treaty of Versailles. In 1922 he became Prime Minister again, and to his policy was due the French occupation of the Ruhr. Forced to resign in 1924, M. Poincaré was called to office once more in 1926 to save France from the worst financial crisis in her history. He saved the franc from the fate which had befallen the mark.

ROYAL WEDDING PRESENTS: A DE LASZLO PORTRAIT AND PEARLS.



PRINCESS MARINA AND THE PORTRAIT WHICH WILL BE A WEDDING PRESENT FOR HER FIANCE, THE DUKE OF KENT, AND IS TO BE REPRODUCED IN COLOURS FOR A SPECIAL ISSUE OF "THE ILLUSTRATED LONDON NEWS": H.R.H. GIVING A SITTING TO MR. P. A. DE LASZLO.

H.R.H. Princess Marina gave Mr. P. A. de Laszlo, M.V.O., a number of sittings for the portrait seen in the photograph, which will be a wedding present for her fiancé, H.R.H. the Duke of Kent, who has given sittings to the same distinguished artist for a companion portrait. Both pictures will be on show at Messrs. Knoedler's, in Old Bond Street, shortly before the wedding.

and the proceeds of the exhibition will be devoted to St. George's Hospital. Mounted prints from colour reproductions which are being made for a special issue of "The Illustrated London News" will also be sold for the benefit of the hospital. Mr. de Laszlo will also show his portraits of the Princess's parents and other Greek royalties.

A WEDDING PRESENT FOR PRINCESS MARINA FROM THE DUKE OF KENT: PEARLS THAT ARE ROYAL HEIRLOOMS.



ONE OF THE DIAMOND MOTIFS.
(ACTUAL SIZE.)

The pearl necklace and bracelet here illustrated are to be given by H.R.H. the Duke of Kent to H.R.H. Princess Marina on the occasion of their wedding. The pearls are heirlooms belonging to the Duke of Kent and are of fine oriental lustre. The round diamonds of the motifs are the best South African diamonds procurable and of the first water. The baguette diamonds running down the centre of the motifs are of remarkable lustre, and each stone is cut square. The making of both necklace and bracelet has been entrusted to Messrs. James R. Ogden and Sons, Court Jewellers, of Duke Street, St. James's, and of Harrogate.



A BRACELET OF PEARLS; WITH DIAMOND MOTIFS: AN ORNAMENT DESIGNED TO MATCH THE PEARL NECKLACE SEEN ON THE RIGHT.



A NECKLACE OF PEARLS WHICH ARE HEIRLOOMS OWNED BY THE DUKE OF KENT; AND MOTIFS OF SELECTED DIAMONDS. (ABOUT ONE-THIRD ACTUAL SIZE.)

A WINDOW ON THE WORLD: NOTABLE EVENTS AND PERSONALITIES.



(Right)

EARL BUXTON.
Earl Buxton, Governor-General of South Africa during the Great War, died on October 15; aged eighty. After a period of distinguished service as a Cabinet Minister, he went out to South Africa in 1914. His term of office was twice extended, and on his return he was raised to an earldom.

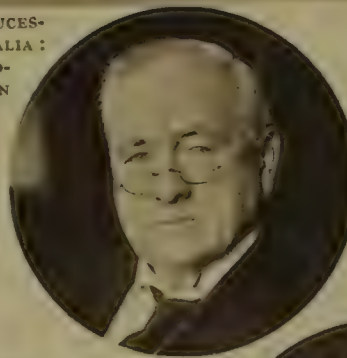


(ABOVE) THE ROYAL INDIAN NAVY INAUGURATED: VICE-ADMIRAL WALWYN (EXTREME LEFT) READING THE ORDER OF THE DAY AT BOMBAY.

Vice-Admiral Sir Humphrey Walwyn inaugurated the Royal Indian Navy on October 2. This has been formed from the former Royal Indian Marine by approval of the King-Emperor. In reading an Order of the Day at the Naval Headquarters, before a distinguished gathering, Sir Humphrey Walwyn alluded to the early history of the Indian Navy and the East India Company's Marine, going back to 1612.

(ABOVE) THE DUKE OF GLOUCESTER'S VOYAGE TO AUSTRALIA: H.R.H. (WEARING A FOREHEAD-BANDAGE) RIFLE-SHOOTING IN H.M.S. "SUSSEX."

The Duke of Gloucester arrived at Fremantle, Western Australia, in the "Sussex" on October 4. Later he visited Perth, and he arrived at Adelaide on October 12. He is seen here (wearing a bandage to keep perspiration out of his eyes) competing in a miniature rifle-shooting competition in the "Sussex."



(Left)

LORD CUSHENDUN.
Lord Cushendun died on October 12; aged seventy-three. He was one of Lord Carson's most energetic lieutenants in the struggle against Home Rule. He became Under-Secretary for Foreign Affairs in 1922; and in 1928 was a signatory of the Kellogg Pact.



(Left)

MR. "WILLIE" CLARKSON.

Mr. William Clarkson, famous theatrical wig-maker and costumer, died on October 13. From 1889 he supplied the costumes for *tableaux vivants* at Balmoral, and he also superintended performances at Osborne. He worked for practically every celebrity of the stage in recent years.



THE TROPHY TO BE AWARDED TO THE WINNER OF THE ENGLAND-MELBOURNE AIR RACE.

Besides the first prize of £10,000, the winner of the race from England to Australia (organised in connection with the Melbourne Centenary) will receive the magnificent cup illustrated here. It is of solid 18-carat Australian gold, and is valued at £750. It was made by Messrs. Hardy Brothers, of Melbourne. The two spheres, one of which is surmounted by a model of an aeroplane and the other by a seaplane, show a map of the world with the line of the air race clearly indicated.

(Right)

SIR ARTHUR SCHUSTER.

Sir Arthur Schuster, Honorary Professor of Physics at Manchester University, died on October 14; aged eighty-three. His most important work was done in connection with the subjects of electric discharges through gases, spectroscopy, and terrestrial magnetism. He was Foreign Secretary of the Royal Society.



GIVER OF THE FIRST PRIZE FOR THE ENGLAND-MELBOURNE AIR RACE: SIR MCPHERSON ROBERTSON.

Sir McPherson Robertson initiated the idea of the race from England to Melbourne, and, as noted under our double page dealing with the race on pages 602 and 603, has offered a beautiful gold cup to the winner. He financed the British Australian and New Zealand Antarctic Expedition in 1929.



SUCCEEDING THE LATE M. BARTHOU AS FRENCH FOREIGN MINISTER: M. PIERRE LAVAL.

A meeting of the French Cabinet was held immediately after the funeral of M. Barthou, and his place as Minister for Foreign Affairs was taken by M. Pierre Laval, a former Prime Minister, and hitherto Minister for the Colonies in the present Government. M. Laval was Foreign Minister in 1932.



A WREATH BROUGHT FROM NEW ZEALAND IN ICE: A GIFT FROM THE NAVY LEAGUE IN NEW ZEALAND, SENT FOR TRAFALGAR DAY COMMEMORATION.

A correspondent notes: "Sea cadets from the 'Stork' were present when a wreath sent from New Zealand in ice was handed over to Admiral G. O. Stephenson, of the Navy League, on board the S.S. 'Rangitane' at the Royal Albert Dock in London. The wreath has been sent by New Zealand branches of the Navy League for Trafalgar Day commemoration in London."



A YORKSHIRE LINK WITH VICTORIA: THE WIFE OF THE AGENT-GENERAL UNVEILS THE MEMORIAL TO CAPTAIN COOK AT GREAT AYTON.

An obelisk erected at Great Ayton, North Riding of Yorkshire, as a memorial to Captain Cook (who as a boy lived in the village), was unveiled by Mrs. Richard Linton, wife of the Agent-General for Victoria, Australia, on October 15. It is of granite from Australia. It stands on the site which was formerly occupied by Captain Cook's home. The Mayor of Middlesbrough presided.

"SOCCER" IN THE HIMALAYAS—AT SOME 7000 FEET ABOVE SEA-LEVEL.



A SUPERB SETTING FOR A CUP FINAL: THE ANNANDALE SPORTS GROUND, SIMLA, DURING PLAY IN THE DURAND ASSOCIATION FOOTBALL CUP TOURNAMENT; WON THIS YEAR, FOR THE FIRST TIME, BY A NON-REGIMENTAL TEAM.

Concerning this photograph, a correspondent writes: "The Himalayas' Greatest Sports Field—Annandale, Simla. The scene depicted is a bird's-eye view of the annual Durand Football Tournament. Annandale (only partly visible in the photograph) also provides accommodation for one of the world's highest

race-courses, a cricket field, and the field for the Simla Gymkhana Club's activities." In this year's final for the Durand Cup—played on October 1—the trophy was won for the first time by a non-regimental team, the Royal Corps of Signals beating the Argyll and Sutherland Highlanders by three goals to one.

BOOKS OF THE DAY.

SOME people seem to regard books merely as articles of merchandise, like boots or beef or buttons, and accept them as common objects of the shop window, without troubling to consider how they came to be there, or all that went to their making. A book, however, is the result of a long process, beginning in the author's mind, nor is its evolution complete when it leaves the pen or the typewriter in the form of a manuscript. Various other players then take a hand in the game—the literary agent (if any), the publisher and his reader, the paper-maker, the printer and the binder, the cover-designer and illustrator (if any), the bookseller, and eventually the critic, or, as Tennyson preferred to put it, the "irresponsible, indolent reviewer." Such are the main factors of the book market; a market as full of spasms and fluctuations as the Stock Exchange; and the most uncertain quantity of all, of course, is the inarticulate and incalculable public.

It is with writers, publishers, and critics that we are mainly concerned in a volume that no book-lover should miss—"THE MEMOIRS OF A BOOKMAN." By James Milne. With sixteen illustrations (Murray; 12s.). Mr. Milne writes from the fullness of knowledge and long experience of the London literary world. He is himself the author of some fourteen works, including "A Window in Fleet Street" and "Pages in Waiting," and he also knows from A to Z the journalistic side of bookland, formerly as editor of the famous literary page in the old *Daily Chronicle*; then as founder and editor of "The Book Monthly"; and more

worked mostly by contacts and the spoken word, not being a writer himself, but he was extraordinarily acquisitive, responsive, and reflective when he cared. No doubt he left correspondence and fragments of records, as well as the many pictures which he joyfully collected, and which used to make the Bodley Head look like a casually arranged art gallery. But apparently there was nothing substantial enough or connected enough to guarantee a biography." It is the more curious that John Lane should have left his own career unrecorded, as I remember hearing him say once to Sir W. Robertson Nicoll that there was need of a good history of British publishing. Publishers, as a rule, I suppose, are so busy with "others' books" that they do not always realise their own exceptional opportunities for contributing to literary history.

One publisher who did keep a journal was the late Mr. William Heinemann, but, as Mr. Milne records, nothing was done with it and eventually it "was destroyed like Byron's historic memoirs, and also, it is said, in the same way, by being burned." This kind of vandalism, I think, ought to be made punishable by law! Another well-known publisher has not put his trust in literary executors, but has wisely garnered his recollections in his own lifetime, in "AUTHOR HUNTING." By An Old Literary Sportsman. Memories of Years Spent Mainly in Publishing, 1897—1925. By Grant Richards. With 16 illustrations in collograph (Hamish Hamilton; 15s.). I am glad that Mr. Grant Richards has thus forestalled the hand of the

Mr. Grant Richards recalls publishing Mr. Chesterton's first book, a volume of verse entitled "The Wild Knight," which had come to him through another publishing firm, and did not lead to a permanent association. It was only last year, in fact, that author and publisher first met personally, at a supper of Sir John Squire's Invalids, a club of wandering cricketers, at the Cheshire Cheese. "I must not pretend," says Mr. Grant Richards, "that I foresaw in those late 'nineties what a writer and what an influence 'G. K. C.' was to become. (Writing in the *New Statesman* of January 12, 1916, on the 'Need for a Coalition of the Intelligentsia,' Bernard Shaw remarked in passing that 'the War Office has not as much brains as the brim of Mr. Chesterton's hat.')"

From publishing we now turn to play-production, as viewed from the stalls by an eminent dramatic critic, in "FIRST NIGHTS." By James Agate (Ivor Nicholson; 10s. 6d.). For reasons connected with domestic economy, I am not so constant a playgoer as I could wish to be, but concerning the few pieces that I happen to have seen which are included in this volume, I find Mr. Agate's commentary sound and appreciative, conveying wide knowledge of dramatic literature and theatrical technique in a light and amusing manner. A typical passage from his critique of Noel Coward's "Cavalcade" contains a comparison which should appeal to our readers. Defending the play against the attacks of "hyper-aesthetes," Mr. Agate writes: "A precious Strachey-esque account of the last thirty years



WHAT THE NEW WATERLOO BRIDGE MAY BE LIKE: THE DESIGN SELECTED BY THE HIGHWAYS COMMITTEE OF THE L.C.C. FOR RECOMMENDATION, AND ESTIMATED TO REDUCE THE COST BY £100,000—A GRACEFUL FIVE-ARCH BRIDGE AFFORDING AMPLE FAIRWAY FOR NAVIGATION, WITH THE NORTHERN ARCH SPANNING THE EMBANKMENT AND THUS OPENING-UP NEW VIEWS OF THE RIVER.

This new design for Waterloo Bridge, by Sir Giles Gilbert Scott (architect of Liverpool Cathedral) in collaboration with L.C.C. engineers, was selected by the Highways Committee to be recommended to the London County Council for adoption. The bridge previously contemplated was estimated to cost £1,295,000, and the new design would save £100,000. To condense an official statement—"Its great appeal lies in its grace and straightforward simplicity. The springing of the initial arch from

the northern shore would open up the Embankment in an extraordinary manner. The spacious arches of 230 ft. span, as against 120 ft. in the old bridge, afford ample fairway for vessels. The Port of London Authority and the river-users are satisfied with a bridge of the type proposed. Sir Giles Scott has retained the twin-arch effect which gave an individual character to his previous design." The improvement to the Embankment amenities is more clearly seen in the illustration below.

recently in connection with other journals. His personal memories range from the early 'nineties until now, and he is able to say: "Perhaps I have known more publishers of my time, as well as more authors, than anybody else has done, not merely casually but intimately." Through his friendships with Sir George Grey, Sir Lewis Morris, Sir Mountstuart Grant Duff, and Samuel Smiles, he can take us back also to earlier days and give authentic glimpses and anecdotes of elder Victorians, such as Ruskin, Tennyson, Browning, Carlyle, Darwin, and Gladstone, whose famous post-cards to authors acknowledging copies of their works sometimes gave them a vogue, much as, in our own day, Mr. Baldwin gave an impetus to the novels of Mary Webb.

In these earlier chapters, Mr. Milne passes from one allusion to another with kaleidoscopic rapidity. The reader feels like a guest at some great literary symposium, drifting about amid a host of celebrities. The story becomes still more interesting, I think, when the author turns to his own personal acquaintances. The change represents the difference between brief meetings in a throng and the more homely atmosphere of intimate talk when two or three cronies are gathered together. The most attractive chapter from this point of view, in my opinion, is that entitled "Hardy by the Suffolk Sea," where we meet the Wessex novelist away from his own territory, as a visitor to Edward Clodd at Aldeburgh. Mr. Milne travelled from London with Hardy, and records his conversation. Among other things Hardy regretted Stevenson's practice of excessive polishing. A richer item of *Stevensoniana* in the book concerns the "Yo-ho-ho" quatrain in "Treasure Island."

Mr. Milne's book recalls to me old days at the Bodley Head, where I came in touch with several of the people he recalls, and, in particular, the presiding genius of that Poets' Corner of Vigo Street. "It is a pity," writes Mr. Milne, "that a vital, subtle, sensitive man like John Lane, who expressed the eager, literary spirit of the eighteen-nineties, should not have left a journal. He

destroyer and the menace of posthumous oblivion, for he has given us an entertaining book marked by strong individuality and rich in personal records of the many authors whose work he has given to the world. Most prominent among them is Mr. Bernard Shaw.

Mr. Milne emphatically refutes the legend that Byron emended a certain Biblical text with the words: "And Barabbas was a publisher." Mr. Grant Richards mentions an incident showing that publishers, in their dealings with authors, may sometimes rather be compared with the Good Samaritan. The incident concerns a Victorian poet who came to a tragic end. "I have always been proud," writes Mr. Grant Richards, "that John Davidson honoured me with his friendship. As a fellow-worker he was untiring. For a considerable period before his death he read manuscripts for me, and I have never known a man more scrupulous in the performance of his duties. . . . One attempt to assist him comes to light in a letter written to John Lane by Shaw on March 23, 1910. Lane had evidently been busying himself in securing a continuation of Davidson's pension to his widow, and had put a petition on foot."

Readers of *The Illustrated London News* will especially enjoy a genial reference to the writer of "Our Notebook."



THE NORTHERN END OF THE PROPOSED BRIDGE WITH THE FIRST ARCH OVER THE EMBANKMENT: A VIEW SHOWING THE PROJECTED IMPROVEMENT IN THE RIVERSIDE AMENITIES.

would be one good thing; bound volumes of the illustrated papers of the period are another. And it is the second sort of good thing which Mr. Coward achieved with something like genius." Regarding another Noel Coward play, "Conversation Piece," Mr. Agate touches with characteristic levity on the ethics of his own profession.

It is not always easy to judge the acting quality of a play by reading it in book form, but I should think Stevenson is presented in his habit as he lived in "TUSITALA" (The Teller of Tales): A Play in Four Acts. By Leonard J. Hines and Frank King (Chatto and Windus; 3s. 6d.). The play was successfully produced last year at the Repertory Theatre in Hull. The authors do not

tell us how far the incidents are based on authentic biographical data, but in a short foreword Mr. Alan Stevenson, writing as one belonging to a younger generation than "R. L. S.," says: "To attempt to re-incarnate the complex personality of Robert Louis Stevenson must be acknowledged to be a very daring experiment. . . . The authors of *Tusitala* have succeeded. . . . As a play, the best may be said for it. From Auld Reekie, with his parents, the well-chosen scenes move to Vailima and his death . . . one of the most dramatic and moving ever depicted on any stage." Henley's brilliant sonnet on Stevenson is quoted by way of prelude.

Lastly, I commend a pair of anthologies possessing both inward and outward attractions—"THE MAJOR PLEASURES OF LIFE." Selected and Arranged by Martin Armstrong; and "THE MINOR PLEASURES OF LIFE." Selected and Arranged by Rose Macaulay (Gollancz; 7s. 6d. each). These companion volumes, tastefully bound and very clearly printed, are companionable in another sense. While the contents are beguiling, however, neither anthologist defines very closely the scope and purpose of the selections. Miss Macaulay apologises because her book "wears an air disproportionately seventeenth century," but there is no harm in that. C.E.B.

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By MICHAEL ORME.

"JEW SÜSS."

FOR some time past, reports of the vast amount of labour, money, and research work that has gone to the making of the new Gaumont-British production, "Jew Süß," have reached the public through the channels of the Press, as is customary when a picture of such magnitude is on the stocks. Indeed, the actual sum spent on this film has been stated so often, that I can, cheerfully and gratefully, avoid this "oft-repeated tale." For I have an innate aversion to that approach to a picture dictated by a reverence for pounds, shillings and pence. We can, I think, safely take it for granted by this time that any major contribution to the kinema by our studios will be good enough as regards technical polish, staging and photography, to be judged by the highest standards.

What really matters now is the dramatic value of our pictures, or, rather, let me put it, the balance struck between the magnificence of *décor*s and the importance of the drama. If, then, in "Jew Süß"—presented simultaneously in New York, Toronto, and London (at the Tivoli)—the opulent settings do not overwhelm the story lifted from Dr. Lion Feuchtwanger's famous book, I consider this a more momentous piece of news than a reiteration of the cost of production. Spectacular the picture is, glittering at every point, reconstructing the lavish display of an extravagant period in no half-hearted manner. Mr. Lothar Mendes, the director, sets his tragedy of the ambitious Jew against interiors designed on the grand scale, albeit with genuine taste and knowledge. If he is a little less successful with his decidedly artificial exteriors, and allows the Jew's daughter to expire on a bed of amazingly brittle tulips, he balances these lapses by the solid splendours of palatial halls, the cobbled alleys of the Ghetto, and the simple dignity of the woodland home where Süß keeps and loses his greatest treasure, Naemi, his child.

Mr. Mendes has an eye, too, for effective lighting and purely pictorial grouping, though in this matter he is inclined to over-indulge an obvious preoccupation and to interrupt with unnecessary insistence our line of vision by candelabra, bars of shadow, and what-not. There may be some symbolical intention to be detected at such moments, but, if so, it drives the otherwise fluent and beautiful camera-work of Mr. Bernard Knowles (who hails from Manchester) into self-consciousness. These are but minor flaws, however, in a canvas that is rich in pattern and heroic in size. Yet, heroic as it is, it does not dwarf the actors. This, I repeat, is the director's most significant achievement. I do not contend that Dr. Feuchtwanger's book has been brought to the screen in all its profundity and complexity. It is even difficult, I admit, to gauge how much a prior knowledge of the novel adds to the appreciation of the picture. The director's methods have none of the briskness or the variation of pace to which we have become accustomed. The rise to power of Jew Süß, cold, calculating, using his wealth (with a cynical contempt for his patron, the Duke of Württemberg), and even the woman he loves, as pawns in his game, emerges in fragmentary statements rather than in actional development. It is left to the actors, in frequent "close-ups," to convey the emotional contents of the drama. There is an echo of silent technique in these magnified faces, that fill the screen with the expression of lust, of hatred, of self-torture, or of agony, and with it a simplification of the whole theme.

Some of the keynotes to the Jew's character might well be missed, since they are touched on only in the rather heavy dialogue. Indeed, it is in the wordless passages that the picture finds its greatest strength; and in its climax, the death of the Jew in the iron cage that is to hang even "higher than the gallows," it reaches its truest poignancy. But in its refusal to romanticise the spirit of Dr. Feuchtwanger's work, in its stern adherence to a tragic sequence of events and the Jew's relentless fulfilment of his purpose,

this screen-drama rises to an almost passionate sincerity. It stirs the imagination and, fortunate in its chief protagonists, it arrests attention throughout. Mr. Conrad Veidt, master of the plastic pose, conquers those "close-ups" by



THE FILM OF "THE BARRETTS OF WIMPOLE STREET," AT THE EMPIRE: NORMA SHEARER AS ELIZABETH BARRETT, WITH FREDRIC MARCH AS ROBERT BROWNING; AND FLUSH, THE SPANIEL.

the sheer force of personality. Arrogant, elegant, ruthless, he lures the eye away from the most expensive scenic decorations, and reveals emotional undercurrents by a gesture, a twist of his mobile lips, a flashing glance, rather than by the spoken word. Impressive in the grand manner in the earlier stages of the story, his brilliancy is suddenly, and very movingly, submerged in a wave of deep feeling as his death-cry rises to meet the chant of his fellow-Jews above the curses of the crowd. The rapier-thrusts of Mr. Veidt are parried by the bludgeon blows of Mr. Vosper's lusty Duke, a strong study of a boaster and a libertine. Mr. Paul Graetz's characterisation of the Jew's faithful friend is finely observed, tinged with racial humour and rooted in unquestioning loyalty. As the Jew's gentle and persecuted daughter, Miss Pamela Ostrer adds a very promising quality of quiet tenderness to her shy beauty. Sir Cedric Hardwicke, austere in his rendering of the Rabbi Gabriel; the late Sir Gerald du Maurier in a delicate cameo of a dishonoured father; Miss Joan

Maude as his betrayed daughter; and Miss Benita Hume as the flippant Duchess, fall smoothly into place in the scheme of the production. It remains to be seen whether "Jew Süß," devoid as it is of "comic relief," will figure prominently amongst the popular successes of the year; but I have no hesitation in commending it as one of the most important efforts of the British studios.

"THE BARRETTS OF WIMPOLE STREET."

Yet another British play, Mr. Rudolf Besier's "The Barretts of Wimpole Street," has found its way to the screen *via* Hollywood. Originally produced under the banner of Sir Barry Jackson, it ran for eighteen months in London, at the Queen's Theatre, owing its success not only to its dramatic value, but also to the interpretation of its leading characters by Miss Gwen Frangon-Davies, Sir Cedric Hardwicke, and Mr. Scott Sutherland. The Metro-Goldwyn-Mayer picture, adapted from the stage-play by Mr. Ernest Vajda and Miss Claudine West, was considered of sufficient importance to disturb the prevailing policy at the Empire Theatre and to be given a "gala première."

Certainly the conjunction of three stars of such magnitude as Miss Norma Shearer, Mr. Charles Laughton, and Mr. Fredric March, is in itself enough to arouse unusual interest, but when it comes to an intrinsically English subject handled by an American director, and an Anglo-American team of players, an even sharper curiosity whets the appetite of London filmgoers. That sombre house in Wimpole Street, imprisoning so much youthful emotion, stifling so many youthful impulses, hiding the invalid Elizabeth behind its shrouded windows, and echoing to the harsh voice of its autocratic ruler, raised in prayer or in command—can its atmosphere emerge unscathed from the melting-pot of Hollywood? Let me set your minds at rest. The beautiful romance of the poetess and her poet-lover, Robert Browning, the long-drawn-out struggle with the jealous obsession of a tyrannical father, have lost none of their strength, their human interest or their steady, inevitable advance towards escape and defeat. Even the American accent invading the English *milieu* ever and anon—and invading it very emphatically when Mr. Fredric March, as Robert Browning, conducts his whirlwind wooing—is discounted by the

sincerity of treatment and acting. The framework is handsome and carefully constructed. Where the limitations of the stage-settings have been transgressed, it has been done discreetly and withal effectively. Actually, the picture comes near to being a photographed stage-play, yet the driving force behind it never allows it to become static. Mr. Sidney Franklin's direction accentuates the dramatic conflict in the grouping of the Barrett family, and the terrible isolation of the elder Barrett, a character carved in granite by Mr. Charles Laughton. Something of an ogre, this Barrett *père*, implacable, ruthless, never pitiful, but undeniably powerful. Miss Norma Shearer marshals her beauty and her brains very delicately against the overwhelming possessiveness of her father. Hers is a lovely performance, finding an admirable foil in the vitality of Mr. March and the devotion of Elizabeth's trusted maid, a model of the staunch, respectable retainer as drawn by Miss Una O'Connor.



THE IRON VICTORIAN PARENT: CHARLES LAUGHTON AS MR. MOULTON-BARRETT; MAUREEN O'SULLIVAN AS THE SUPPLIANT HENRIETTA; AND NORMA SHEARER AS ELIZABETH.

The film of "The Barretts of Wimpole Street" bids fair to rival the popularity of the original play by Rudolf Besier. Though made in Hollywood, key positions in the cast are taken by British players, and an enormous amount of trouble has been taken in the reconstruction of Victorian London. Our readers will be interested to learn that considerable use was made of old volumes of "The Illustrated London News." A cable from Mr. Irving Thalberg, Metro-Goldwyn-Mayer's chief producer, to the London office, is quoted by the film critic of the "Evening News." It runs: "For production Barretts of Wimpole Street urgently need views of Wimpole Street, period eighteen-forties. . . . Have 'Punch' magazines this period but our London News starts with eighteen-fifty. Please, therefore, try buy 'Illustrated London News' years eighteen-forty-one to fifty."



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A PAGE FOR COLLECTORS.

A RUBENS COPY OF A LOST TITIAN.

By FRANK DAVIS.

WHEN he was twenty-six, in 1603, Rubens saw at Madrid two portraits by Titian, one of the Empress Isabella, and the other of Isabella and Charles V. The original of the single portrait now hangs in the Prado; the other, together with many other masterpieces, perished in the great fire of 1734.

Mr. Frank Sabin is exhibiting Rubens' version of the lost double portrait, last seen in a public exhibition in England at the British Institution as long ago as 1847. It is scarcely necessary to point out that any canvas from the hand of the great Fleming is well worth the attention of all who are interested in

years in retirement has served many later writers as a foundation upon which to build the most varied theories of his character, according to their political and religious prejudices. It will suffice here to quote only the learned, the sceptical, the tolerant Montaigne, who could himself remember the sensation caused by this event. "The worthiest action," he wrote, "that ever the Emperor Charles the Fifth performed was this, in imitation of some ancients of his quality, that he had the discretion to know, that reason commanded us to strip or shift ourselves when our clothes trouble and are too heavy for us, and that it is high time to go to bed when our legs fail us. He resigned his meanes, his greatnesse and kingdom to his sonne, at what time he found his former undoubted resolution to decay, and force to conduct his affaires to droope in himselfe, together with the glory he had thereby acquired."

unimportant, except to specialists; what is of interest is that a rendering by so great an artist of so intriguing an original is on public exhibition in London.

The student of art history will require no urging to go and see this picture; but I will permit myself to sketch very briefly those last few months at Yuste.

Charles retired to a little palace specially built for him at the Jeromite convent, and his household consisted of about sixty persons; the walls of his rooms were hung with tapestries; he had thirteen thousand ounces of silver plate, numerous pictures by Titian (including, of course, the original of this, the single portrait of Isabella now in the Prado, and the great "Trinity," the sketch for which is in the National Gallery), and a small library. His love of fine painting was equalled by his love of fine music, and he took a lively interest in the training of the monastery choir. He spent the morning at his



THE EMPEROR CHARLES V. AND ISABELLA OF PORTUGAL: A PAINTING BY RUBENS AFTER A LOST TITIAN; NOW ON EXHIBITION IN LONDON.

This version by Rubens of a lost double portrait is being exhibited at Mr. Sabin's galleries in New Bond Street. It seems to give a version of the Emperor's character which was borne out by a contemporary, Morosyne, who wrote: "He maketh me oft think of Solomon's saying, 'Heaven is high; the earth is deep; a king's heart is unsearchable.'"

Reproduced by Courtesy of Mr. Frank T. Sabin, 172, New Bond Street, W.1.

painting, and this example is of very special importance, as it enables us to see through the eyes of the most able artist of his time what so famous an original was like.

The Empress Isabella died in 1539, and Titian painted her likeness from a portrait by a Fleming, possibly Mabuse, in 1544. Both pictures were sent to Brussels, and, with so many others, accompanied Charles to Yuste in Spain, after his abdication. Titian's letter to the Emperor, which refers to them, says: "I beg your Majesty to send me word of the faults or failings which I may have made, and return the pictures that I may correct them."

This double portrait is unusual, impressive, and very simple. Curtains and tablecloth are red, forming an effective, even violent, contrast to the dark clothes of the two figures, while the wooded landscape—the most "Titianesque" part of Rubens' copy—fades away through bluish undertones into a pearly-grey horizon. The little Augsburg clock on the table is a reminder of the Emperor's interest in horology.

The Emperor's abdication struck the imagination of his contemporaries, and the story of his last few

It is refreshing to turn to the measured nobility of Elizabethan prose (this is Florio's translation), from the more pretentious and more violently partisan accounts of less humane and far more serious historians, and it is, I suggest, not mere fantasy to see in this copy by Rubens a rendering of the Emperor's character which is on a par with the portrait which Montaigne, in the library of his château, had formed in his own mind.

This picture is No. 51 in the inventory of Rubens' paintings made after his death, and is described as: "*Le pourtrait dudit Empereur (Charles quint) avec sa femme sur la même toile.*" Crowe and Cavalcaselle, in their "Life of Titian," refer to the picture as having been painted in 1603, a date which seems to be confirmed by a careful study of its style, which is surely that of the young Rubens. Those who take a detailed interest in technical matters of this sort will have an excuse to argue that it may have been painted in 1628, when Rubens was in Madrid for the third time, and, it is said, copied as many as fifty Titians. This, however, is a point which is

devotions, and dined about noon—a tedious business, for he insisted upon eating everything that was bad for him, and upon carving himself, though his hands were crippled by gout. He would then listen to a reading from the fathers, sleep for an hour, and then hear a sermon. After that, he would devote himself to state business, for he by no means entirely lost touch with the great world. Then came vespers and supper, which, like dinner, consisted as often as not of pickled salmon and other dishes entirely unsuitable for a confirmed dyspeptic. He was fanatically religious, flogged himself on Fridays during Lent, and was obsessed with the paramount importance of extirpating heresy. He wrote to his son Philip II. in Flanders, insisting on the necessity of severity, and added a postscript in his own hand: "... Take all the means in your power to cut out the root of the evil with vigour and rude handling." Philip was a ready pupil.

The end came on Sept. 21, 1558, as he clasped in his hands a crucifix which had been taken from his wife's dead body at Toledo.

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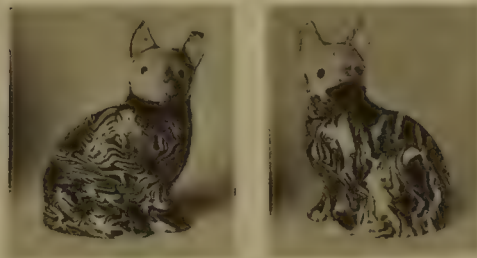
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9¾ ins. high

Of Interest to Women.

628—THE ILLUSTRATED LONDON
NEWS—OCT. 20, 1934.

WINTER FASHIONS.

The Silhouette.

Fashion news in a nutshell is ever welcome; indeed, brevity is as important in this respect as in wit. The silhouette for day frocks is straight. Of course, there are exceptions; the shoulders are extended, but flat, the waist and hips being close-fitting. Dresses for afternoon social functions are arranged on looser lines, and are rather more decorative. Tunics and blouses cut on Russian lines, with a fall-over effect at the waist, are represented also, and a broad sash. Many of the coats are belted, with a flare which begins some inches below the normal waist-line. There are a few models where the Cossack influence reigns supreme. A modified dolman has returned: it is primarily destined for travelling and country wear. There is no monotony about the evening silhouette. The "Streamline" comes first: it has been much discussed, but it must only be adopted by the sylph-like figure. It is a happy mingling of bias cuts and Princess lines, flowing along without any break at the waist. Lucia Borgia from the past has contributed a double-breasted, short-waisted affair, with full gathered skirt. Another type is straight to the knees, then shaped godets are cleverly introduced.

Coats and Fence Collars.

A new note in coats is the "fence" collar. It is the same height all the way round, stands well away from the face, but hides the chin. It may be of fur, or of the same material as the coat. Some of the winter coats have detachable fur accessories; they take the form of capes, cravats, gauntlets, and brassards. Tailored suits with seven-eighths coats are accepted; the extent of the flare is governed by the contour of the wearer. They are often double-breasted, with wide revers. Capes are of wool, as well as fur. In the longer models there are openings for the hands. Many are collarless, but are reinforced with revers faced with fur. Double and triple capes are seen, as well as that extreme affair that has amusedly been styled the parachute crinoline.



It is a party box of sweets from Swan and Edgar's that is pictured above. It contains three pounds of assorted confectionery, including caramels, home-made toffees, fudge, pastilles, chocolates, and almonds, and the cost is 5s. One-and-a-half pound boxes are 2s. 6d.; in both instances the postage is 9d. extra. There are likewise the presentation caskets of assorted chocolates, containing three pounds, for 5s. The contents are perfectly delicious, and make a direct appeal to the palate of the gourmet.

Pictured Fashions.

Women all the world over are busy replenishing their wardrobes, some for winter and some for summer. It is for the former that the fashions on this page have been chosen. They may be seen in the salons of Swan and Edgar, Piccadilly, and, as this firm do a large export trade, modes for the warmer weather are well represented, particulars of which will be sent on application. Naturally, they are of a non-committal character. It is from the jungle coat department that the jaguar on the left of this page comes; their collection comprises models of natural leopard, ocelot, and jaguar, coat trimmed with red fox. The prices range from fifteen guineas for a short ocelot coat, to forty-nine guineas for a full-length leopard coat. In the knit-wear department there are well-tailored cardigan suits for forty-five shillings. The cardigans are finished with collar, revers, and belt; the skirts are mounted on bands of elastic petersham. It is there that the blouse-jumper at the top of the page may be seen. Every woman needs a little frock that may be worn in the house or under a fur or other wrap coat. On the right is a smart little affair for four-and-a-half guineas, in three small sizes. It is carried out in a new wool material showing a check design, and the cowl at the neck is of a contrasting coloured crêpe. There are other house frocks for thirty shillings. In the centre is a two-piece ensemble made of a new wool fabric; the coat is cut on slimming lines, enriched with fur. There are many variations on this theme, at prices to suit all exchequers.





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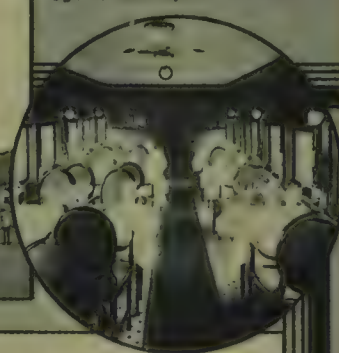
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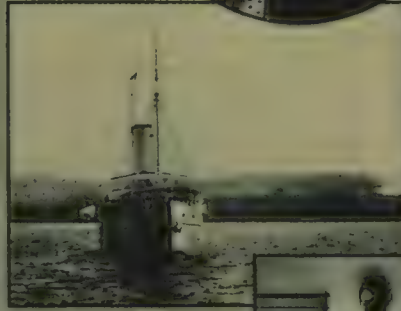
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WHERE TO GO FOR WINTER SUNSHINE: THE CALL OF AFRICA AND THE EAST.

By EDWARD E. LONG, C.B.E., F.R.G.S.

EGYPT AND THE SUDAN—EAST AFRICA—SOUTH AFRICA—INDIA—BURMA—AND CEYLON.

THE devotees of winter sunshine are giving considerable time and thought to the problem of where to go to achieve their purpose as pleasantly as possible, and the only difficulty they can encounter is that of having to make a choice of one particular cruise, tour, or place when so many of equal charm are available. Egypt always holds its own, for it has the subtle charm of the desert and the fascination of the Pyramids, perhaps the most mysterious buildings in the world, to offer. It has, also, the gaiety of the season in Cairo, and astonishing contrasts there between the old and the new; Alexandria, with its plage, and its great historic fame, and a climate which, for pure and salubrious atmosphere, continuous sunshine, and lack of humidity, is unrivalled. Moreover, there is the added attraction of the Nile; and what mode of travel can surpass in luxury that of a Nile steamer, in which you float, through fertile lands bordered by the sands of the desert, to those gigantic ruins of the past which stand on, or near to, the Nile banks? And then so many steamship tracks lead to Egypt—the P. and O., Orient, Bibby, Nederland Royal Mail, and several other lines, have direct services, and issue specially cheap return tickets, and, with the co-operation of the railways and tourist agencies, combined tickets, covering land and sea travel and hotel accommodation, whilst many winter cruises include it in their programme.

Many travellers may prefer a longer Nile trip—to Wadi Halfa, the northernmost town of the Sudan, with

Victoria Nyanza, sharing the last with Kenya, which has for its special attractions the Great Rift Valley, one of the world's most wonderful formations; the Kikuyu Escarpment, affording a marvellous landscape view; Mount Kenya, snow-capped, and its southern border fringes Kilimanjaro, the highest mountain in Africa.

Several of the principal cruising liners are visiting East Africa during the coming winter season, notably the Canadian Pacific *Empress of Australia*, the Cunard White Star *Franconia*, the Blue Star *Arandora Star*, and the Union Castle *Llangibby Castle* and *Llanstephan Castle*; and each of these liners is also calling at South African ports, which include Durban, Port Elizabeth, Algoa Bay, East London, and Cape Town, whilst the regular service of the Union Castle Line, by which special tour tickets are available, enables those who wish to winter in South Africa, where the climate, particularly in the Cape Peninsula, is ideal, to do so. For such, Cape Town, with its splendid scenic setting, its very agreeable amenities, its excellent facilities for sport and amusement, and its nearness to so many beauty-spots, and to the fine bathing beaches on the shores of False Bay and Camp's Bay, is an unrivalled centre.

For India, the winter is just the time for a tour. It is so vast, such a collection of countries and climates, with scores of different races of men, and as many languages, that one can only expect to see some of its cities and show-places of outstanding interest during one visit; but these are extremely varied, and the way to them lies over a countryside of astounding diversity—wide tracts of jungle, in which beasts of prey roam freely; sandy desert, furrowed with rocky ravines; mighty rivers, their banks clad with noble trees; waterfalls; fertile lands, teeming

with cotton and sugar-cane, wheat and millet, oilseeds, rice, and tobacco, orchards of mangoes, and other luscious fruits of the Tropics; lofty table-lands, with a cool, bracing air; and great mountains, on the peaks of which the snow ever lies; with delightful glimpses of peasant life, near-by villages of mud-baked houses, with thatched roofs, and not far off a wall or column of some ancient ruined temple!

Bombay is a fitting gateway to the Land of Ind, a city of stately buildings, with a lovely setting, a busy hive of workers by day; a city of fascinating beauty seen from Malabar Hill at night. Its grim Towers of Silence contrast strangely with the emerald gems of isles which stud its magnificent harbour, and on one of which the Caves of Elephanta guard a colossal image of the great god Siva.

AN INDIAN BEAUTY-SPOT: THE FASCINATING ISLAND PALACE ON THE LAKE OF UDAIPUR.
Photograph by the Indian Railways Bureau.

Udaipur is fairyland, by day and night, for there nature has wrought scenery too exquisite for aught but the marble palaces of purest white which man has set in its midst. Jaipur preserves in its people, and its solidly built fortresses and homes, the stirring traditions of Rajput chivalry; so, too, Gwalior, with its great Fort, of the widest renown in this land of mighty strongholds. Agra holds the world's jewel of architecture, in its Taj Mahal. Delhi is the proudest memorial of India's Moslem conquest; there, or near by, you see great relics of great rulers—of Kutb-ud-din, the Tughlaks, Humayun, Sher Shah, Shah Jahan, and Aurangzeb—its palaces are perfect, and it has an Imperial air, sustained by the noble buildings of recent years which grace India's capital. The Golden Temple of Amritsar, the Mughal creations of Lahore, and the picturesque Kissa kahani of Peshawar lie on the way to



HOLIDAY-MAKING IN EAST AFRICA: TOURISTS VISITING THE NARROW CHASM THROUGH WHICH POUR THE WATERS OF THE MAGNIFICENT MURCHISON FALLS, IN UGANDA—WHERE THE NILE DESCENDS INTO LAKE ALBERT.—[Photograph by D. W. Stafford.]

its magnificent rock temples of Abu Simbel, to entrain there for Abu Hamed, and then take the Nile steamer again on to Berber, Atbara, Khartoum, and Omdurman, all steeped in Anglo-Sudan history, and the last a city in which you will see representatives of almost every race in northern, central, and eastern Africa. A more ambitious tour, but one which can now be made with ease and comfort, is to journey yet further up the Nile, with strangely interesting scenes of native life, to Juba, near the border of Uganda, motor to Nimule, the Uganda frontier post, and then steam up the Albert Nile to Butiaba, on Lake Albert, proceeding therefrom by road and river to Namasagali, there to entrain on the Kenya and Uganda Railway for a tour through Kenya and Uganda.

East Africa affords a delightful opportunity for a winter tour. Proceeding either via the Sudan, or by ocean steamer to Mombasa, well-appointed trains of the Kenya and Uganda Railways, with private saloon coaches, fitted with kitchen, servants' compartment, bath and lavatory, and electrically lit, take you to almost any part of these lands of magnificent scenery, big game preserves, and little-known peoples. Much of the best of the scenery lies among the uplands, where the climate is good, and where sport, fishing and shooting, is excellent. Uganda has the beautiful Murchison Falls, on the Nile, where the river drops some 400 feet, in cascades, to the level of Lake Albert; the Ripon Falls, at the head of Lake Victoria Nyanza, which magnificently mark the birth-place of the Nile; Mount Elgon, a vast crater, the centre of extensive highlands, with innumerable cascades and dense forest; and the lakes Kioga, Albert, and



MOUNTAIN SCENERY OF UNEQUALLED GRANDEUR IN SOUTH AFRICA: A SCENE IN THE DRakensberg, IN NATAL.—[Photograph by South African Railways.]



AN UNUSUAL ASPECT OF BOMBAY: A PHOTOGRAPH FROM A PICTURESQUE ANGLE; SHOWING THE FINE BEACH.
Photograph by Indian Railways Bureau.

the great Khyber Pass, where frontier life continues unchanged by road or railway, like the caravans from far-off lands which there pass and re-pass. Then eastwards—to Lucknow, and its Residency, marked still with the shot and shell of its heroic defence; to Benares, most sacred city, crowded with Hindu temples, topped by the slender white minarets of conquering Aurangzeb's Moslem mosque, and with scores of ghats, by holy Ganges' banks, wherefrom pilgrims bathe in myriads in the muddy waters; and to Calcutta, India's Metropolis, with its memories of Job Charnock and Clive, its fine Fort William, surrounded by a noble park, the Maidan, imposing buildings and thoroughfares, and a bazaar which is one of the most interesting in the world.

Just across Bengal's Bay lies Burma, so different from India, in so many respects, that it might be in another continent; a land of rare scenery, with colourful, picturesque people, great, golden pagodas, and a river, the Irrawaddy, of much beauty. A Bibby Line direct service from Liverpool enables tourists from this country to visit Burma during its pleasant winter season, and an added advantage it gives is the opportunity of breaking the journey at Colombo. From here, too, it is an easy journey to Southern India, to the temples of Madura and Madras. Orient and P. and O. liners also call regularly at Colombo, issuing special tickets for the round voyage, and the fastest service to India is by vessels of the latter company, carrying the mails to Bombay. The P. and O. also issue special tickets for winter tours in India, in conjunction with tourist agencies and the Indian State Railways, on which the accommodation and the service are splendid, and on which special tourist coaches are available; whilst among the cruising liners calling at ports in India or Ceylon this winter are those of the Cunard White Star, the Canadian Pacific, and the Royal Mail lines.

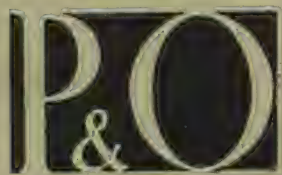
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THE WEST INDIES—THE SPANISH MAIN—AND BERMUDA.

ONE can understand the charm of the Atlantic Isles—the Canary Islands and the group known as the Madeiras. They have a very mild and equable winter climate, frost and snow being unknown, except the latter, high up on the mountains, where it provides a striking contrast with the luxuriance of the tropical and sub-tropical vegetation of the lower ground; a great variety of scenery—fertile plains, soft rounded hills, lofty headlands, with a coastline of striking beauty, upland plains, and ranges of lofty mountains with rugged peaks, some towering into the sky from a short distance inland, and visible from far out at sea; and a flora which includes tropical palms, the dragon tree, the cactus, forests of beautiful pine, groves of orange, bright-flowering and sweet-scented shrubs, with broom and heather high up on the hillsides, and many of the flowers and fruits of both warm and cool climates.

The Canaries and the Madeiras have a romantic history. Both groups have claims to the title of "Isles of the Blest," placed, in Greek mythology, in the Western Ocean, and said to have been peopled by mortals upon whom the gods had conferred the gift of immortality. The Canary Isles, known to twelfth-century navigators, rediscovered by a French vessel in 1334, lost sight of again,



PICTURESQUE SOUTH AMERICA: A VIEW OF THE OLD PORT OF LA GUAIRA, ON THE SPANISH MAIN, THE STARTING POINT OF THE MOUNTAIN-RAILWAY FOR CARACAS, THE CAPITAL OF VENEZUELA.

Photograph by E. E. Long.

and then conquered for Spain in 1402 by Gadifer de la Salle and Jean de Béthen-court, remained under Spanish rule; whilst the Madeiras, said to have formed a refuge for two lovers, Robert Machim and Anna d'Arfet, fleeing from England to France and driven out of their course by contrary winds, in the year 1370, were colonised by the Portuguese fifty years later as the result of the discovery of Porto Santo by John Gonsalvez Zarco and Tristam Vaz, who were blown ashore there when sailing down the African coast in the hope of finding the passage around Africa to the East, and the Madeiras have remained Portuguese.

Another island group of the Atlantic, far from these, lying less than six hundred miles from the coast of North Carolina, is that of the Bermudas, discovered likewise for this country as the result of a shipwreck, when Admiral Sir John Somers, sailing for Virginia in the *Sea Venture*, in the year 1609, was cast ashore on one of the islands, and eventually claimed them—for they were uninhabited—for England. English they have remained, the oldest colony in the Empire, and with a dry, warm, and sunny climate during the winter, delightful scenery, coastal and inland, splendid facilities for bathing—from a gently-shelving, pink and white coral sandy shore protected from rough seas by coral reefs, among which there are magnificent marine gardens—and also for sailing—in charming inland seas, where the water is clear and calm, and where there are numbers of quaint little islands, with tiny harbours that are perfectly safe. It is not to be wondered at that the Bermudas have become a very popular winter resort, especially when it is borne in mind that they possess some of the finest golf courses known, which certainly cannot be beaten for scenery; whilst in the well-known Castle Harbour Hotel, facing Harrington Sound and overlooking a coral shore, with its own



MEMORIES OF CENTRAL AMERICA'S TURBULENT PAST: THE TOWER OF THE CATHEDRAL OF OLD PANAMA CITY, SACKED BY SIR HENRY MORGAN—ALMOST ALL THAT IS LEFT STANDING OF THIS ONCE PROSPEROUS PLACE.

Photograph by E. E. Long.

golf, tennis, and bathing, they have one of the world's great luxury hotels.

The West Indian islands have a strong appeal for the winter traveller. Although their climate is distinctly a warm one, it is so tempered during the winter months by the cooling north-east trade-wind, that it is quite agreeable; and in the island of Jamaica, which is the largest of the islands, and has the most charming scenery, extremely varied in character, there are cool uplands, and lofty mountain ranges, where you have sunny days, with a bracing air, and nights that make the use of a blanket a necessity. Kingston, Jamaica's capital, is the tourist centre for the island. It has a magnificent harbour and, in the Myrtle Bank, a splendid hotel, and it has the great advantage of being at the foot of the beautiful Blue Mountains, up into which fine motor roads run. Among the delightful excursions one can make from Kingston by road is a run to Port Antonio, on the north coast, where the scenery is extremely fine; also one to Spanish Town, the old capital, which has several historic buildings,

some of which go back to the days of Spanish rule; and to the gorge of the Rio Cobre, whilst those who have the time to do so will find a run to Montego Bay, on the west coast, over the central range of mountains, one of the most enjoyable imaginable, and when you get to Montego Bay, you will find there a thoroughly up-to-date bathing beach and a charming hotel, the Casablanca. Trinidad, the next largest island, lies not far off the Venezuelan mainland. The approach to it, Port of Spain, its capital and chief port, through the Bocas, is quite a thrilling one, and the tropical scenery ashore is very fascinating. Trinidad has an extremely cosmopolitan population, which adds to its interest, and in its famous pitch lakes, at La Brea, near the south-west coast of the island, it has one of the world's wonders.

Barbados, the most easterly of the islands, has the coolest climate of them all, and it has an aquatic club which is so modern in its appointments that you begin to wonder whether you have left Europe—until you take a header into the altogether delightful water, clear, smooth, and warm. The club is near Bridgetown, the interesting old capital, where it is a pleasure to watch the various types of sailing-craft that visit the harbour, and to see the fishing fleet put out to sea—to catch flying fish, one of Barbados's great delicacies. Good motor roads run out to the sugar plantations, some of which have been under cultivation since the days of the Commonwealth, and they pass by fine old houses of the planters, and pleasant little homesteads where you see little negro kiddies munching their sugar-cane in the sun outside, as happy as the day is long. One can spend a holiday very pleasantly in Barbados—at the Marine Hotel, which has its own delightful grounds and a small golf-course—one of the best in the West Indies.

Not far from Barbados is Grenada, of which the capital, St. George, is extremely picturesque. Near to it is St. Vincent, with the lovely little Grenadines lying between; and at Kingstown, the chief port, there is a beautiful botanic garden, established in 1763, the oldest of its kind in the New World. St. Lucia, with a capital, Castries, which has a magnificent harbour and scenery, and

Dominica, the wildest of the West Indian islands, with mountain ranges of grandeur, lie to the north of these; and further north still are Antigua, the Leeward Islands' capital, with a historic old harbour once used by Nelson for refitting his fleet; Nevis, where Nelson was married, with Prince William Henry, afterwards William IV., as his best man; Montserrat, close by, is fragrant with the scent of the limes it grows; and St. Kitts, the first of the West Indian islands to come under the English flag, and from which many of the others were colonised: the stout old fortress of Brimstone Hill is still to be seen there, the gallant defence of which, by British regulars, aided by militiamen, against eight times their number of French soldiers, is one of the most glorious amongst the many stirring episodes in the history of the West Indies.

On the northern side of Cuba, at the capital of which, Havana, the Paris of the New World, but guarded by a historic and

liners often call, are the Bahamas, isles with a stirring history, for pirates once swarmed in these waters, and tradition has it that on several of them hidden treasure lies buried! Nassau, the capital, on New Providence, was once one of the chief haunts of the buccaneers, but to-day it is a most attractive health resort, with a very popular

plage and several luxury hotels, which are patronised extensively by Americans. Many a West Indian cruise these days makes a point of including one or more ports on the Spanish Main, as the coast is named which lies between the delta of the Orinoco and the Isthmus of Panama. The sea that borders it was a favourite hunting-ground of the old-time pirates, for on it often sailed Spanish



OLD-WORLD BARBADOS: A SUGAR-PLANTER'S MANSION DATING FROM THE REIGN OF CHARLES. I., AND STILL IN USE.

Photograph by E. E. Long.

extremely picturesque old fort, Morro Castle, cruising the Bahamas, isles with a stirring history, for pirates once swarmed in these waters, and tradition has it that on several of them hidden treasure lies buried! Nassau, the capital, on New Providence, was once one of the chief haunts of the buccaneers, but to-day it is a most attractive health resort, with a very popular

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THE FINE, RUGGED, COASTAL SCENERY OF MADEIRA: PORTO DA CRUZ, A CHARMING LITTLE SEASIDE RESORT.

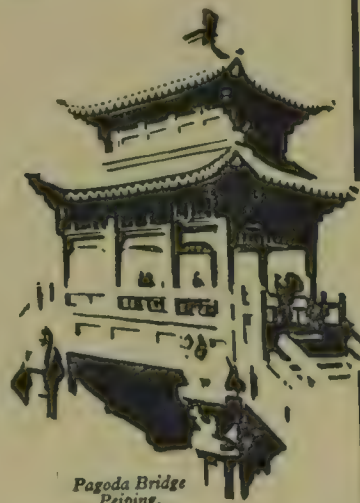
treasure-ships. La Guaira, romantically situated at the foot of the great mountains which guard the approach to Caracas, Venezuela's capital, founded in the Armada's year, was sacked by filibusters under one Amayas Preston, in 1595; Santa Marta, a port of Colombia, was sacked by the pirate Robert Baal, in 1543; by Pedro Brasques, the buccaneer, in 1555; by the Dutch freebooter Pater, in 1629; by William Ganson in 1655; and it was looted finally by two buccaneers, an Englishman and a Frenchman, who carried off its Bishop—to Panama! Cartagena was captured by Drake and his pikemen in 1585, and the old house can still be seen there which was once the headquarters of the detested Spanish Inquisition; whilst in old Panama are the ruins left by Sir Henry Morgan, after he had marched across the Isthmus with 1200 men, captured Panama City, and sacked it!

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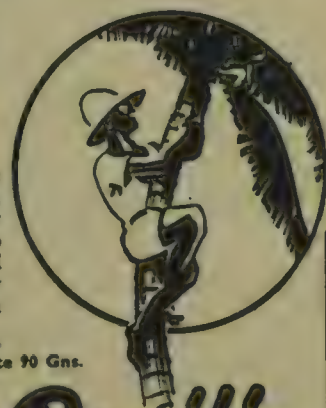
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Full particulars of all these Cruises and offers of accommodation will be sent by any Office.

MEDITERRANEAN SHORES.

THE RIVIERA—THE BALEARIC ISLES—SICILY—MALTA—RHODES AND CYPRUS—AND THE HOLY LAND.

THE great charm of the Riviera is that it has a delightful winter climate, sunny and equable, with a small rainfall, and with shelter from cold northerly winds; whilst it is within such easy reach of London, and the journey thither is such a comfortable one. Its beauty is beyond question—high hills climbing up from the sea, their sides covered here with dark green forest, there with vineyards, and backed by lofty mountains; whilst along the coast, rocks of fantastic shape guard quaint little coves, with beaches of golden sand; and set amongst romantic scenery at the foot or on the lower slopes of the hills, are those resorts which have won world renown for the amenities they provide for their fortunate guests. All along this beautiful coast the vegetation is one of luxuriance. Groves of palms are almost as conspicuous as those of the olive, the air is scented with the fragrance of pine and eucalyptus, and the landscape is brightened with the blossom of mimosa, orange and lemon, roses, violets, jonquils and jessamine, and whether you choose Monte Carlo the magnificent, Nice—a Paris by the sea—San Remo, Rapallo, or Bordighera, your choice is certain to be justified by an enjoyable holiday.

Among the most popular of the isles of the Mediterranean for a winter holiday is Majorca, which has a charming climate, equable, and with plenty of sunshine. It has, too, a coast with some of the finest scenery anywhere to be found, and, small as it is, there is almost every variety of landscape inland. Its people have preserved many of their picturesque customs and a good deal of old-world charm. In Palma, the capital, there are buildings of great beauty and historic interest; the scenic setting of Soller is almost beyond words, and Alcudia, on the north of the island, is a wonderland of loveliness.



AT MAJORCA—OUT FROM ENGLAND: THE MAGNIFICENT CRUISING LINER "ORFORD" AT ANCHOR OFF PALMA, THE CAPITAL OF THE BALEARIC ISLES.

Photograph by Orient Line.

Another Mediterranean island of great winter charm is Sicily, a land of lemon and orange groves, of abundant orchards, and of striking scenery, especially along the coast fronting the Straits of Messina, where, perched high up on the cliffs, lies lovely Taormina. On the northern coast, Palermo, the capital, has a situation of great beauty; the countryside about it is extremely attractive, and it has a very modern side, with a glorious seashore close by, at Mondello, where there is fine bathing and excellent golf. Sicily has, too, Segesto and Agrigento, where there are Greek and Roman remains of exceeding grandeur; and Etna, snow-capped, towering over the island, affords many a marvellous mountain view.

Southwards from Sicily is Malta, which enjoys good winter weather and has good facilities for sport. Valetta is a city of mediæval fortifications, beautiful architecture, dating from the days when it was ruled by the Knights of St. John, and quaint old streets; whilst inland there are megalithic marvels of an age very early in the history of the civilisation of man. Cyprus, also under British rule, has a winter climate which makes a holiday there a very pleasurable one. Nicosia, the capital, has good hotels, and is also a very convenient centre for exploring the whole of the island. There is a great deal to see, for Egypt, Phœnicia, and Assyria ruled Cyprus in turn, and then it was annexed by Persia,



A JEWEL IN THE CROWN OF THE ITALIAN RIVIERA: A PANORAMIC VIEW OF BEAUTIFUL SAN REMO.

Photograph by Enit-London.

formed part of the Empire of Alexander the Great, fell to the power of Rome, was invaded by the great Caliph Haroun al Raschid, became independent, and, having offered insult to Berengaria of Navarre, the affianced wife of Richard Cœur de Lion, who had been driven ashore there by shipwreck, the island was captured by Richard, who afterwards sold Cyprus to the Knights Templar. Nicosia, Famagusta, and Larnaca all have buildings of great historic interest, and in Limassol, the chapel remains in which Richard is believed to have married the fair Berengaria!

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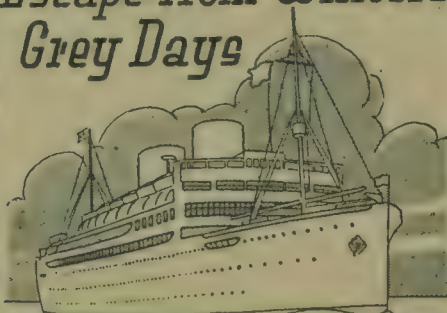


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Illustrated Folder descriptive of Tour from:
The Pacific Steam Navigation Co., Liverpool 3;
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REINA del PACIFICO

FROM LIVERPOOL 16 JAN.
FROM PLYMOUTH 17 JAN.

Rhodes resembles Cyprus in climate, and in the stirring nature of its history, for it is one of the three ancient Doric towns mentioned by Homer. It was of sufficient importance, in Roman days, as a centre of learning, for Cicero, Julius Caesar, and Augustus to have studied philosophy and eloquence there, and it owned, in its bronze statue nearly a hundred feet high at its harbour entrance, representing the sun god, and known as the Colossus of Rhodes, one of the Seven Wonders of the World. Ruled later by both Venice and Genoa, it was then given to the Knights of St. John of Jerusalem, of whose period many magnificent buildings remain, restored under the Mussolini régime, which has also made the island delightful for tourists, with Rhodes, the capital, its splendid hostelry, the Grande Albergo delle Rose, and its fine harbour, an ideal centre.

Winter is the time for a tour in the Holy Land, for it is then quite cool in most parts, though it is always warm down in the deep Jordan Valley. Landing either at Haifa, which gives an opportunity of visiting the historic town of Acre,



LYING OFF VILLEFRANCHE: THE NORDDEUTSCHER LLOYD "BREMEN" CRUISING LINER "COLUMBUS."

The "Columbus" is making a cruise to Mediterranean ports, Egypt, East Africa, Ceylon, and Bombay at the end of January. Passengers from this country join the ship at Monte Carlo.

or at Jaffa, which has figured freely in history, one goes by rail to Jerusalem, the City of David, there to see the holiest of places, alike to Christian, to Moslem, and to Jew. And then southwards to Bethlehem, to the Church of the Nativity, and later to Nazareth, and other places sacred to the Christian faith. Modern progress has laid its hands on the towns of Palestine, but in the countryside there are spots where you will see life being lived still in a form not very different from that which prevailed in the days of the Master.

An excellent method of reaching Mediterranean ports is to travel thither by the regular service of the Orient Line, with steamers calling at Gibraltar, for Northern Africa; at Palma, for the Balearic Isles; at Toulon, for Corsica, and the Riviera; at Naples, for resorts on the Bay of Naples; Sicily and Malta; and at Port Said, whence it is only a twelve-hour railway journey to Jerusalem. Tickets are issued enabling tourists to return from a neighbouring port and, in some instances, including all the expenses of a tour. This applies also to vessels of the regular



JERUSALEM—FOR CENTURIES THE PILGRIMS' "JOURNEY'S END": THE SACRED CITY, NOW REACHED BY RAIL FROM JAFFA, AT WHICH PORT THE P. AND O. LINER "VICEROY OF INDIA" WILL CALL DURING A SPECIAL CRUISE IN JANUARY AND FEBRUARY.

Bibby Line service, which call at Gibraltar for southern Spain and Morocco, and at Marseilles for the Riviera; and P. and O. mail steamers also call regularly at these two ports.

Winter cruises to the Mediterranean are as follows: the P. and O. liner *Viceroy of India* (20,000 tons), leaves London on January 25 on a 29-day cruise, calling at Gibraltar, Malaga, Algiers, Bizerta, Port Said, Jaffa, Haifa, Beirut, Famagusta (Cyprus), Rhodes, Malta, Palma, Tangier, and Lisbon. The Cunard White Star liner *Britannic* (27,000 tons) starts from Liverpool on Feb. 9, on a 35-day cruise, visiting Barcelona, Monaco, Naples, Messina, Athens, Istanbul, Rhodes, Haifa, Alexandria, Malta, Palma, and Gibraltar; and on February 6 the *Laconia* will depart from Liverpool for a 35-days' cruise to the Mediterranean, Palestine, Egypt, and the Holy Land. The Canadian Pacific liner, *Duchess of Atholl* leaves Liverpool on February 21, on a 28-day cruise, calling at Gibraltar, Tripoli, Athens, Istanbul, Haifa, Port Said, Malta, and Algiers.

Another Mediterranean service is that of the Norddeutscher Lloyd Line, by its Far Eastern steamers, which call at Dover and take passengers for Barcelona and Genoa, enabling them to reach the Riviera, and the Balearic Islands, and at Port Said, for Egypt. This line also has a South American service, which takes passengers for Santander, Corunna, and Lisbon, from Southampton.

Pleasure cruises to the Atlantic islands are as follows: The P. and O. are sending their liner, the *Viceroy of India*, to Madeira, Teneriffe, Las Palmas, Casablanca, Tangier, and Gibraltar, for a Christmas and New Year cruise, lasting 14 days, on Dec. 21, and the same vessel leaves for a similar cruise on Jan. 5; the Royal Mail liner *Atlantis* sails from Southampton on Dec. 21 on a cruise lasting 20 days, with the following ports of call: Madeira, Bathurst (Gambia), Freetown, and Las

[Continued overleaf.]



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Christmas Cruise

From Southampton to Lisbon, Madeira, Canary Isles and the Tropics

A fortnight of sea air and summer sunshine for the festive season . . . Xmas Day cruising from Lisbon to Las Palmas . . . marvellous New Year's Eve firework displays at Madeira

15 days . . . from 26 gns.

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"HOMERIC" (35,000 tons)		"LACONIA" (20,000 tons)	
From Southampton		From Liverpool	
Date	Itineraries	Days	Rates from
JAN. 26	West Indies, Madeira	45	90 gns.
FEB. 6	Mediterranean, Istanbul	35	55 gns.
MAR. 16	Mediterranean, Egypt	28	48 gns.
APR. 18	Riviera, Italy, N. Africa	16	28 gns.

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"FRANCONIA" (20,000 tons)

Southern Hemisphere. From Southampton, Dec. 29 (or by "Majestic" Jan. 2, joining "Franconia" in New York) returning early June.

From 395 gns.
Including standard shore excursions.

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Cunard White Star

Palmas; and the same vessel leaves Southampton on Feb. 15 for Tenerife, Dakar, Freetown, Bathurst, and Lisbon, also of 20 days' duration. The Royal Mail Line also make a speciality of tours to Madeira and the Canary Isles by their liners on the regular run to and from South American ports, calling at Vigo and Lisbon; and the Union Castle Line offer special return fares for Christmas tours to Madeira.

West Indian pleasure cruises are by the Canadian Pacific Line, *Duchess of Richmond* (20,000 tons), which leaves Southampton, on Jan. 25, for the West Indies, Panama, the Bahamas, and Bermuda, on a tour lasting 48 days, and which includes the following ports of call: Cherbourg, Tenerife, La Brea (for the pitch lake of Trinidad), Port of Spain, Curaçao (Dutch West Indies), Cristobal (for the Panama Canal), Kingston (Jamaica), Port Everglades (for Miami), Nassau (Bahamas), Bermuda (San Juan), Porto

Holy Land), Port Said, Suez, Bombay, Colombo, Penang, Singapore, Bangkok, Batavia, Semarang, Padang Bay (for Bali), Zamboango (Sulu Archipelago), Manila, Hong Kong, Shanghai, Chingwangtao (China), Beppo (Inland Sea of Japan), Kobe, Yokohama, Honolulu, Hilo, San Francisco, Los Angeles, Balboa and Cristobal (Panama Canal), Havana, New York, and Cherbourg; and by the *Empress of Australia* (22,000 tons), leaving Monaco on Feb. 2, for Naples, Athens, Haifa, Port Said, Suez, Port Sudan, Mombasa, Zanzibar, Dar-es-Salaam, Majunga Bay (Madagascar), Lourenço Marques, Durban, Cape Town, Buenos Aires, Montevideo, Santos, Rio de Janeiro, Port of Spain, Kingston, Havana, New York, and Cherbourg, returning to Southampton, on May 3.

The Cunard White Star Line *Franconia* (20,000 tons), leaves New York for a round-the-world cruise on Jan. 12, ending there on May 31, for which passengers from this country leave early in January and return early in June. The itinerary is: Kingston, Panama Canal, San Pedro (California), Hilo, Honolulu, Papeete (Tahiti), Avarua (Raratonga), Apia (Samoa), Suva (Fiji), Auckland, Wellington, Sydney, Port Moresby (New Guinea), Kalabahal (Alor, Dutch East Indies), Buleleng and Padang Bay (Bali), Semarang, Batavia, Singapore, Penang, Madras, Colombo, Port Victoria (Seychelles), Mombasa, Zanzibar, Majunga, Durban, Port Elizabeth, Cape Town, Montevideo, Santos, Rio de Janeiro, and Bridge-town (Barbados).

The Royal Mail liner *Asturias* (23,000 tons) starts from Southampton on Jan. 22, on a 65-day cruise, with calls at Port Said (for Cairo), Aden, Colombo, Penang, Singapore, Buleleng (Bali), Semarang, Batavia, Mauritius, Durban, Cape Town, Sierra Leone, and Las Palmas, and this line also features special winter tours to

Brazil, Uruguay, and Argentina. The Orient Line have no long-distance cruise, but they issue a special round-voyage ticket to Australia and back at a reduced price, a journey which occupies 96 days, and which enables passengers to leave the ship and rejoin at any Australian port, thus allowing a maximum of thirty-five days on shore, and by the sailings leaving London on Nov. 10 and Dec. 22, passengers have the opportunity of visiting New Zealand without any additional cost.

A very attractive long-distance tour is that which is offered by the Booth Line—to Manaus, on the Amazon, which occupies about six weeks. Leaving Liverpool on Dec. 8, the *Hilary* calls at Oporto, where you have a chance of seeing one of the famous port wine "lodges," then at Lisbon, the fine old historic capital of Portugal, next at beautiful Madeira, and then across the Atlantic, the smoothest part of that great ocean, to Para, and up the mighty Amazon for a thousand

[Continued overleaf.]



KEEPING FIT AT SEA: DECK TENNIS ABOARD A ROYAL MAIL CRUISING LINER.

Rico, Antigua, Martinique, Bridgetown (Barbados), and Madeira; and by the Cunard White Star Line, *Homer* (35,000 tons), sailing from Southampton for the West Indies and the Spanish Main, on Jan. 26, and returning on March 12, and calling at Tenerife, Martinique (Fort de France), Port au Prince (Haiti), Nassau, Havana (Cuba), Cristobal, Curaçao, La Guaira (Venezuela), Port of Spain, St. George's (Grenada), Bridgetown, and Funchal (Madeira).

Other long-distance cruises are by the Canadian Pacific Line, *Empress of Britain* (42,500 tons), which leaves Monaco on Jan. 23, for a round-the-world tour which lasts until May 27, and which includes the following ports: Naples, Phaleron Bay (for Athens), Haifa (the



THE SIGHTSEERS: LEAVING A CANADIAN PACIFIC CRUISING LINER FOR AN EXCURSION ASHORE.—[Photograph by Canadian Pacific.]



PASSENGERS FROM A BOOTH LINER: TOURISTS VISITING ONE OF THE CREEKS ON THE AMAZON, WHERE THE LOVELY LILIES KNOWN AS VICTORIA REGIA GROW IN PROFUSION.—[Photograph by the Booth Line.]

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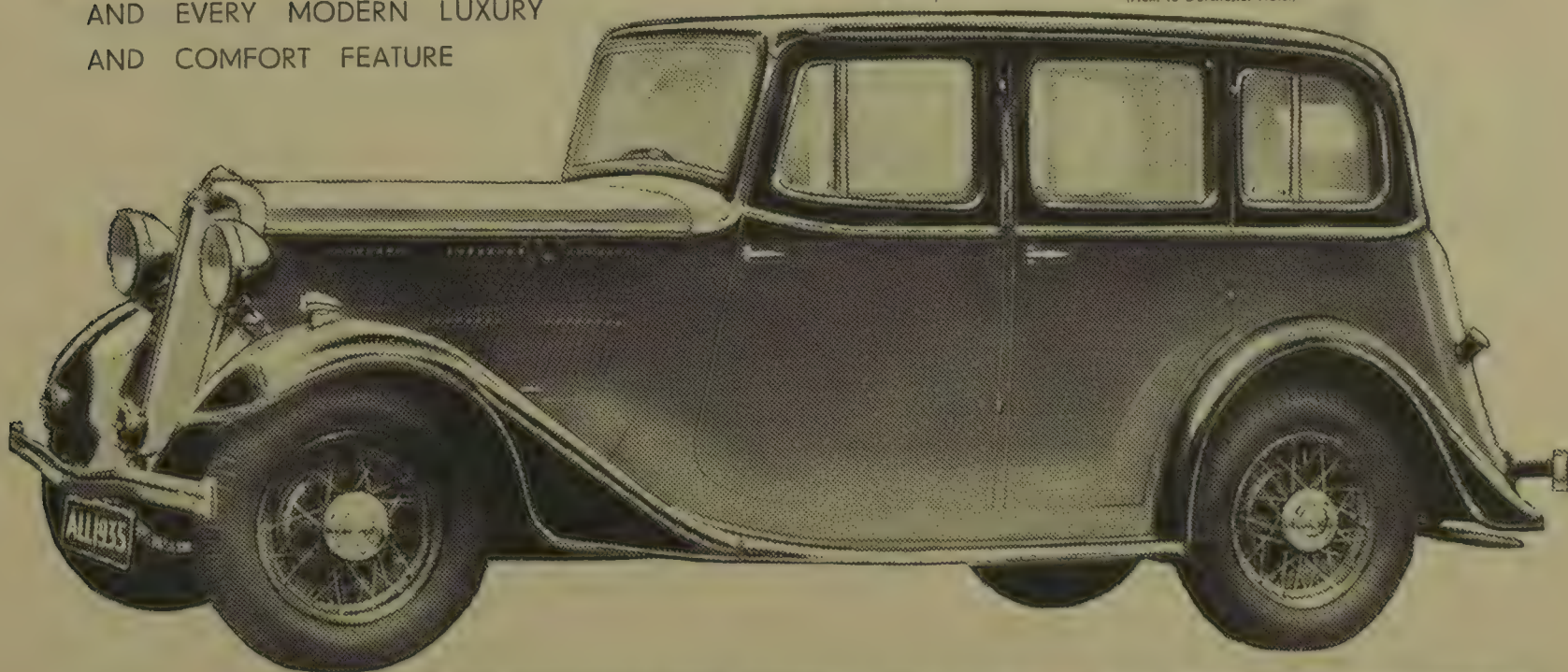
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(Continued.)

miles, with fascinating glimpses of native life on the river, and of the luxuriant tropical vegetation which lines its banks; with most interesting excursions in small boats into the heart of the Amazonian jungle, one of the densest in the world, and where you see life in its primeval state, almost untouched by the hand of man.

The Pacific Steam Navigation Company offer a very fine long-distance tour, the only one of its kind, round South America. It is by the *Reina del Pacifico* (17,707 tons), leaving Liverpool on Jan. 16, and Plymouth a day later, and it visits seventeen countries, calling at the following ports: La Rochelle-Pallice, Santander, Corunna, Vigo, Las Palmas, Bahia (Brazil), Rio de Janeiro, Monte Video, Buenos Aires, Port Stanley (Falkland Islands), Magallanes (the most southern city in the world), Puerto Montt (Chili's "Switzerland"), Talcahuano (the naval port of Chili), San Antonio, Valparaiso, Juan Fernandez, known as the island of "Robinson Crusoe," Santiago, Antofagasta, and Mejillones (the great Chilian nitrate ports), Iquique, Arica (an entry port for Bolivia), Mollendo (Peru), Callao (the port for Lima, the fine capital of Peru), the Panama Canal (Panama City and Cristobal), Kingston, Havana, Nassau, and Bermuda, returning to Plymouth and Liverpool, by way of Spanish ports, on March 30.

Other Pacific Steam Navigation Company long-distance tours round South America and the West Indies are offered, at economical fares, and tickets are issued for special tours to Nassau—the Bahamas, and also to the Bermudas, which include all expenses, hotel and otherwise. Triangular tours are also offered at reduced fares for the journey to the Bermudas by the Pacific Line, thence by the Furness-Bermuda Line, to New York, which operates some of the most luxurious liners in the world, and by the North Atlantic Line to the United Kingdom.

Intending passengers for a cruise or tour abroad would do well to consult Messrs. Thos. Cook and Son, who have the plans and itineraries of all the autumn and winter cruises, and who issue tickets for these, and for any other kind of journey. Moreover, they make all the arrangements necessary, and procure just the accommodation needed, so that you get just what you want, and without any bother. Cook's have agents, too, in most of the ports touched at on a tour, and their services are also at the disposal of Cook's clients. All information can be obtained from Cook's head office, or from any of their branches.

THE CHRONICLE OF THE CAR.

By H. THORNTON RUTTER.

ALL the propaganda that we in Great Britain have suffered from, to improve safety on our roads during the past twelve months, is having its effect on the salesmen of motor-cars. At the fourth Ford motor exhibition at the Royal Albert Hall, among the exhibits is a Ford "Popular" saloon, tilted on its staging to the point of instability—about four times the angle reached in practice—to show that it is practically impossible to capsize one of these small cars, even under abnormal conditions.

Also I noticed at Olympia that the salesmen on the stands always referred to the safety devices on the cars themselves, such as the non-splintering glass, low centre of gravity, and better brakes. As regards the last-mentioned item, there are quite a number of cars to-day that would be much safer to drive if their brakes were a trifle fiercer coming into action. They are too spongy at present, so there is a definite "lag" or pause between the full action of the brake and the depressing of the brake-pedal.

Are we to have brighter colours used for our cars in the 1935 season? This question was asked by visitors to Olympia after inspecting the car and coachbuilders' stalls. For instance, the four-cylinder 12.8-h.p. Sunbeam "Dawn" saloon was finished in apple-green and black, upholstered in black hide, a very distinctive car. This car had a louvred ventilator over the windscreen, and also over the back window, controlled by shutters, to ensure an adequate supply of fresh air without draught. A two-door special Humber "Snipe" sports saloon had its panelling in fawn and brown, while one of the new Humber "Twelve" Vogue saloons had an almond finish for its colouring.

Red appears to be a favourite colour for sports models, as quite a number of different makes sported various shades of that hue, from vermilion to Saratoga red. If red was not favoured, cream and black were frequently used for sports saloons. For example, the "Ten-Six" sports tourer on the Morris stand is coloured scarlet, and a Hillman "Minx" in cream and black. Green and ivory are another combination to be found on many cars. Green was considered unlucky by some people, but evidently not by the motor trade, or else one would not see so many varieties

and shades of green in the cars exhibited both at Olympia and in the dealers' show-rooms.

Olympia this year stages many cars which differ from their rivals. For instance, there are many makes with the Wilson pre-selector gear-box. But the new "Twelve-Six" Wolseley "Hornet" pre-selector box is entirely a new design to the others in use. The usual finger-trigger lever is provided below the steering-wheel, but this controls neutral and forward gears only. On the floor-board, near to the driver's left hand, is a small additional lever which has "forward," "neutral," and "reverse" positions. When put into action, this lever makes each of the forward gears possible to be used as a reverse. There is no possibility of the reverse gear being engaged inadvertently (as has happened) with this combination for safety. Another feature of this car is that a free-wheel action is obtained on the indirect ratios, enabling the driver to make a silent and smooth gear-change at any speed that the car is travelling. For descending steep hills, second gear can be engaged without the free-wheel action, a separate position on the pre-selector gear quadrant being provided for this purpose.

Women drivers have complained of self-changing gear-boxes that the clutch-pedal action requires considerable effort to be pressed fully down in order to make a change. In this Wolseley "Hornet," the gear bands are self-energising, and there is no spring pressure to overcome on the clutch-pedal. A standard design of plate clutch is employed, this being operated by the first part of the clutch-pedal's downward movement, full depression only effecting a gear change. An advantage of this system is that the clutch can be slipped in the ordinary way, so that the engine can be eased on corners and in traffic. This new "Hornet" will only be taxed £9 per annum on Jan. 1, so that, at its price of £198 10s., with a Triplex windscreen, it is by far the lowest-priced pre-selector six-cylinder car on the market.

Wireless fans will be sure to have visited the K.L.G. Sparking Plugs, Ltd., stand at Olympia this year, as among the variety of sparking plugs displayed are a range of K.L.G. screens to prevent interference with wireless reception on cars fitted with radio-receiving sets. As one can now buy a good, reliable K.L.G. sparking plug to suit most engines for five shillings, the economically minded motorist will find this better value than some of the "cheap" plugs he is offered

(Continued overleaf.)

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THE NEW ROVER TWELVE

The Autocar
(Oct. 5 issue)

TESTS —

ROVER TWELVE SALOON DATA FOR THE DRIVER

12 h.p., four cylinders, 69 × 100 mm.
(1,495.72 c.c.). Tax £12 (Jan. 1—£9).

Tyres : 4.75 × 18 in. on bolt-on wire wheels.

Engine—	Acceleration from steady speed		
rear axle	10 to 30	20 to 40	30 to 50
gear ratios	m.p.h.	m.p.h.	m.p.h.
19.8 to 1	—	—	—
11.0 to 1	7 sec.	—	—
7.45 to 1	9 sec.	10 sec.	13½ sec.
4.88 to 1	13½ sec.	14½ sec.	17½ sec.

Timed speed over ¼ mile—69.77 m.p.h.

Acceleration from rest to 50 m.p.h., 18½ sec.

Acceleration from rest to 60 m.p.h., 29½ sec.

Speed up Brooklands Test Hill from standing
start 16.45 m.p.h.

Acceleration up 15 yards of 1 in 5 gradient
from rest, 3½ sec.

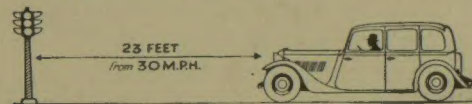
Turning circle : 39 ft.

Tank capacity 9½ gallons, consumption
26 m.p.g.

12-volt lighting set ; voltage control.

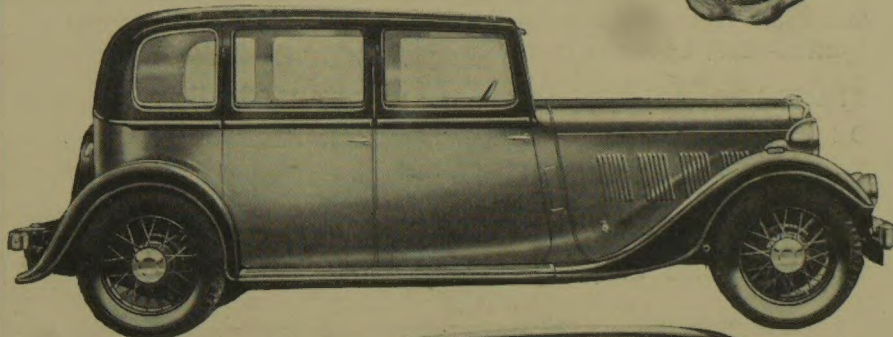
Weight : 24 cwt. 2 qr.

Price, with saloon body, £278.

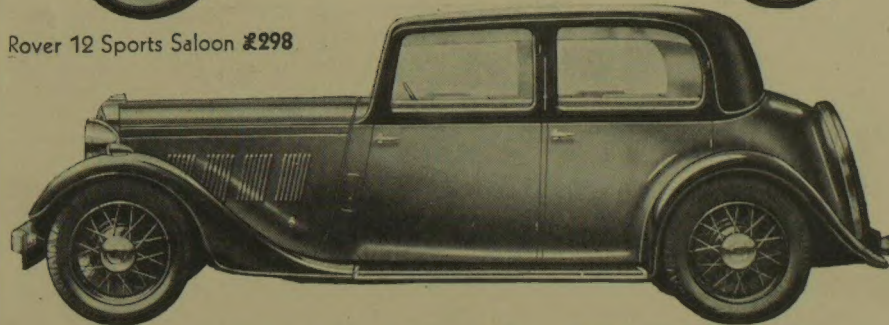


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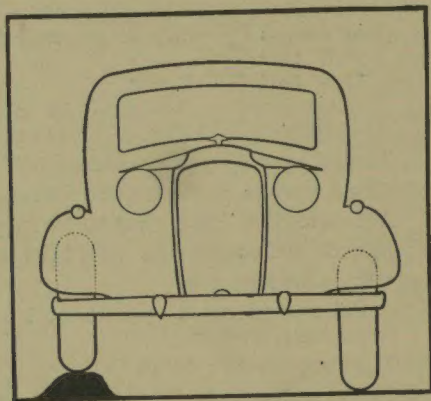
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with Independent Springing

YOU LOOK for a normal front axle on this new Vauxhall Light Six—you don't see it! And you take the car on the road and look for bumps and pot holes and you don't feel them! For the 1935 Vauxhall Light Six has independent front wheel springing which changes riding into gliding.

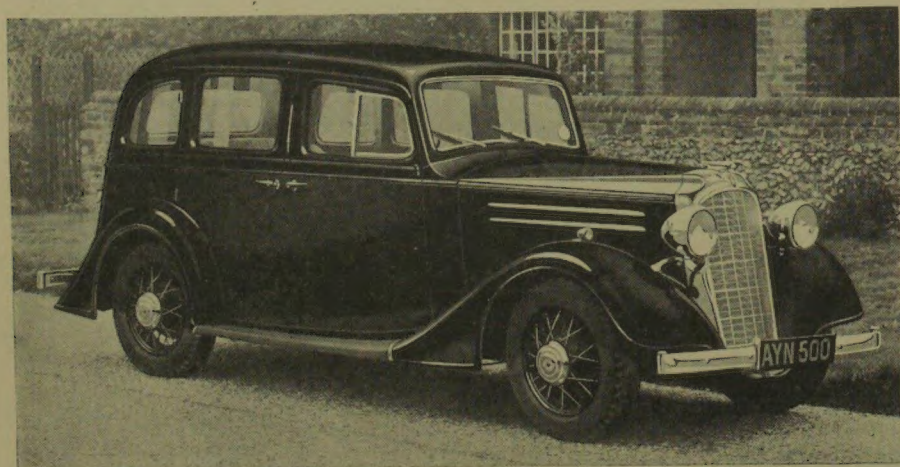
Other chassis features are in keeping with this revolutionary improvement. A cruciform frame has been incorporated to give greater strength and endurance. Braking is better and smoother than before. There is still better general performance. Entirely new lower, roomier, streamlined coachwork, a built-in luggage boot and easy jacking system make an already famous car an even better value-for-money proposition. And all the best features of last year's model are retained—including No-Draught Ventilation and Super Synchro-Mesh easy gear change.

STANDARD SALOON 12 h.p. (1935 Tax £9) **£205.**

DE LUXE SALOON 12 or 14 h.p. with No-Draught Ventilation, sliding roof and many other refinements

(illustrated below) **£225.**

Full particulars from your local Vauxhall dealer or write direct to Vauxhall Motors Ltd., Edgware Road, The Hyde, London, N.W.9.



Continued.]

nowadays. A useful tool to have in a car's kit is the K.L.G. combined detach and plug box-spanner, and if the bonnet of a car is not rain-proof, the K.L.G. waterproof terminals have saved many motorists from being held up on the road in rain-storms.

A marked revival of interest in limousines and landaulettes is reported by leading car manufacturers. It is stated that this is due to the general trade improvement combined with next year's motor tax reduction. "At a recent meeting of the motor trade at our works at Coventry," said Commander Godfrey Herbert, R.N. (ret.), D.S.O., Sales Director of the Daimler-Lanchester-B.S.A. group, "several of our leading distributors told me that they anticipated a much-increased demand for chauffeur-driven cars. When trade slumped, sacking the chauffeur was regarded as one of the first economies, and even when the general recovery was well under way, many people were reluctant to return to the limousine owing to its high first cost. This does not apply to-day, for a limousine such as the 20-h.p. Daimler can be bought for little more than the high-class saloon of a few years ago. It is a patriotic act to buy a chauffeur-driven car, for each new owner provides regular employment for a British driver."

The Daimler Company were pioneers of limousines and landaulettes over thirty years ago and since then they have always made a special feature of the type. Many of their clients use their cars for business trips in preference to trains, having found that they can dictate correspondence and write letters with greater comfort by road than by rail.

Before Olympia opened, I visited the Triumph works at Coventry. While there I examined a new racing chassis which to-day is styled the "Dolomite." This Triumph "Dolomite" is frankly an adaptation of the Alfa-Romeo design, and represents a really super-efficient sports car with an eight-cylinder super-charged engine. It has been built to uphold the prestige of Great Britain and hopes to win some of the important Continental races as well as competitions at home. Everybody will wish it success. Triumph four- and six-cylinder cars have been very successful in winning prizes in various events during the past season, so with this addition to their "Gloria" range even greater fields may be conquered than Alpine Trials, one of their latest victories.

Adventure appeals to us all, no matter where we live or how old we are. Therefore, the Marine Section of the Olympia Motor Show attracted both young and old. "After all," said a visitor, "mooring fees cost less than ground rents, rates and taxes," as he inspected the latest Thornycroft motor-boat displayed in that section. These builders of watercraft have fortunately discovered "cheap motoring" on the water, as their latest 42-ft. auxiliary cruiser is equally efficient under sail as under the power of its motor engine. Consequently, you obtain a comfortably furnished home for less than the price of a very different bungalow house on shore, and when the wind is favourable you let the sails propel the craft on your travels for adventure which costs nothing for power. As Messrs. John I. Thornycroft and Co., Ltd., state in their catalogue, "New scenes and experiences, new health, abounding adventure in a comfortable home are the heritage of every owner of a Thornycroft motor-boat." And it is the truth, as every yachtsman will confirm.

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ALAN BELLAMY was a gallant lieutenant who fell in love with a draper's daughter. So he sent in his papers and took service in her father's shop, which was situated in the then wilds of Kensington High Street. So deserted was the neighbourhood that ruin stared them in the face, until the hero arranged with the prince's coachman to engineer a breakdown outside the shop, in the hope that the prince, invited in to rest, would remain to purchase exclusive brocades. The plan worked; but also the prince became attracted by the pretty daughter. So much so that Mrs. Fitzherbert became jealous, and visited the shop to discover for herself how far things had gone. Whereupon everybody burst into song, and the story ended. Mr. Frederick Jackson has written a very dull book. This is to be regretted, for Mr. Arthur Stanley's lyrics are frequently witty, while Mr. Kennedy Russell's music is invariably delightful. Miss Maggie Teyte was charming as Mrs. Fitzherbert, one of her most effective numbers being "The Song is Sung." Mr. Charles Mayhew, as "The First Gentleman in Europe," sang well, and together they won applause with a melodious duet, "Hold Me in Your Heart." If the "book" is drastically cut, the play should win success, for the music is much above the average, and the costumes of the period extremely attractive.

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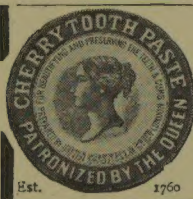
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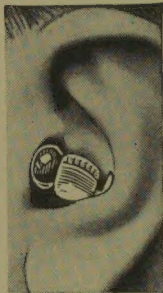
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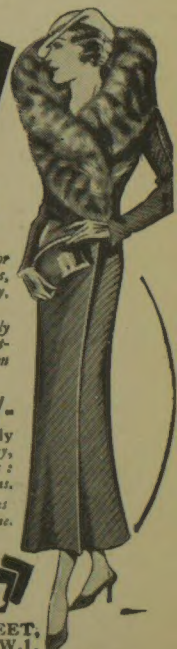
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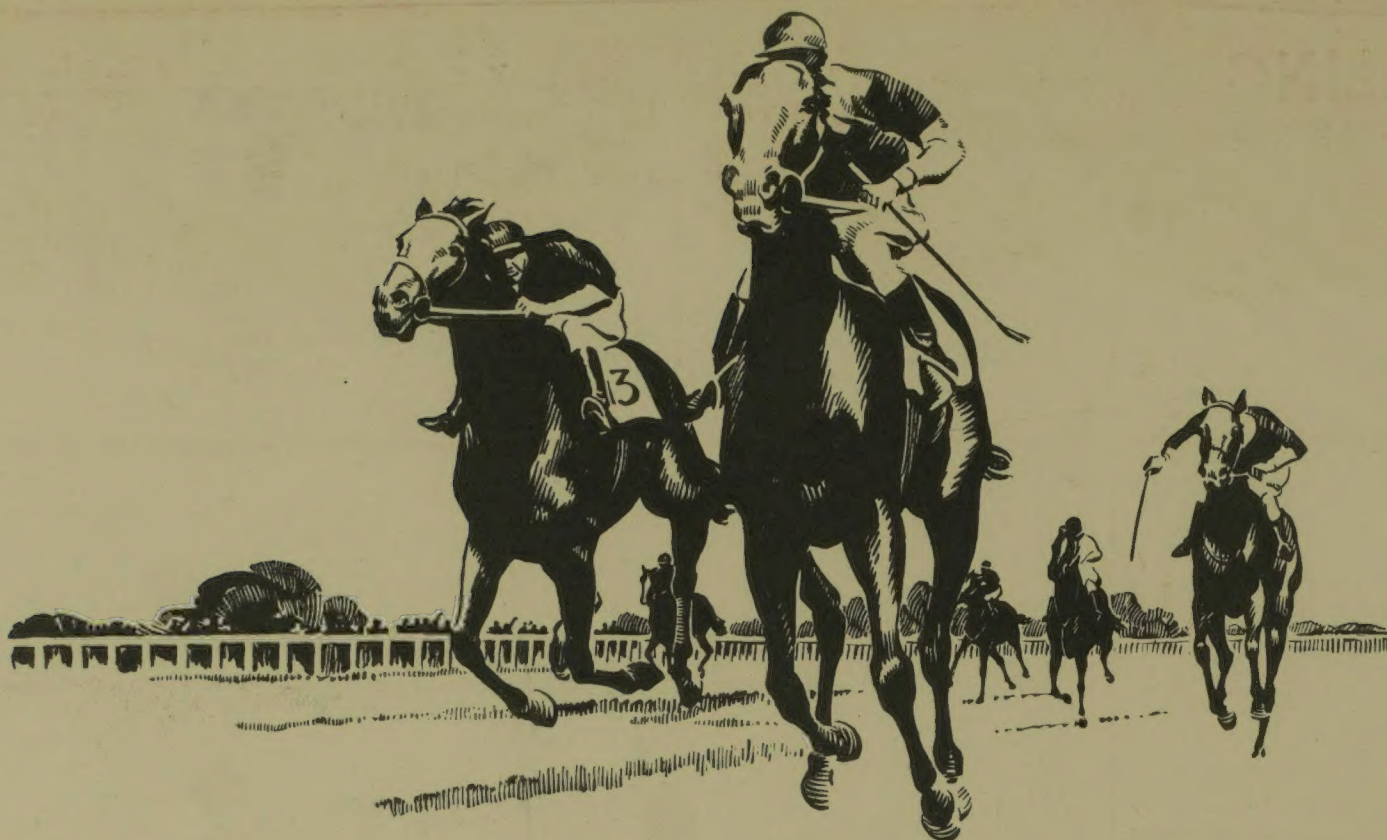
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